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"THE ARCADIANS."
"A SAFETY MATCH."
"SWEET WILLIAM."
HENRY BAYNTON'S SHAKESPEARIAN COMPANY.
WANTED, Managers to send Vacant Autumn and Spring Dates
to
EDMONDSTONE SHIRRA,
17, Shaftesbury-avenue, W. 1.

"SCANDAL."
WANTED,
Only vacant dates this year,
May 9, Aug. 15 (3 nights, North), Sept. 19 (3 nights), Oct. 17, 24, 31, Dec. 26.
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

WANTED, good Theatres for season of West-End plays. SECRETARY, A.T.M., 178, Shaftesbury-avenue, W.C. 2.

WANTED, May 2,
to follow Eastbourne,
May 23, to follow Plymouth,
June 13, 20, and 27, between Hull and Stratford,
for the Principal Company of "THE ROTTERS."
Apply, ARTHUR GIBBONS,
Charlwood House, Lowfield Heath, near Crawley, Sussex.
Telephone, Crawley 92.

WANTED, Theatre or Hall, Christmas week, for production of the sequel to "MY SON SAMMY."
Title, "SAMMY IN SOCIETY."
Including Arthur White.
Address, E. DOTTRIDGE, "Merivale," Clifton Drive, St. Annes-on-Sea.

"PEG O' MY HEART."
"PEG O' MY HEART."
WANTED, May 9, May 23, Aug. 1.
Wire,
RALLAND,
Theatre Royal, Aston.

"BUZZ-BUZZ."
The Successful Vaudeville Theatre Musical Production.
WANTED, First-class Theatres or Music Halls.
May 23 and 30 (to follow Whit week, Opera House, Middlesbrough).
W. FOSTER HORSFIELD,
Offices 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone, Gerrard 7167.

WANTED, for London Production of Successful Farce,
May 23, 30, June 6 (?), 13, 20.
Also First-class Twice-nightly Pantomime dates. Shares or salary.
W. FOSTER HORSFIELD,
Offices, 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone, Gerrard 7167.

FRANK FORBES-ROBERTSON
FRANK FORBES-ROBERTSON
FRANK FORBES-ROBERTSON
in
"MICE AND MEN"
and
"THE PASSING OF THE THIRD FLOOR BACK."
Under the sole direction of Nelson King.
WANTED, only Vacancies this year, Aug. 1 and 29, Oct. 3, 10, 24, and 31.
Now booking 1922.
NELSON KING, Grand Theatre, Croydon.

WANTED, May 9, 16, 30,
"BILLETED"
Once or Twice Nightly.
SILVER, Theatre Royal, Sheffield.

EMPIRE GRAND OPERA CO.
WANTED, Aug. 1, Midlands or Lancs. Aug. 15, between Midlands and West. Address, TROWBRIDGE, 36, Catherine-street, Liverpool.

WANTED, "TOM, DICK, AND HARRY." May 2 on, follow Weymouth. WEATHERSBYS, 3, Bedford-street, W.C. 2.

T. C. WRAY'S PRODUCTIONS.
WANTED, "YES, UNCLE," May 9, to follow Dublin. "THE BLUE LAGOON," Aug. 8 and Sept. 26. T. C. WRAY, 28, Floral-street, W.C. Regent 312.

THEATRES WANTED.

MR. CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, First-class Theatres,
May 16, July 18, Aug. 8, Sept. 5, 12, 26, Oct. 3, 10, 17.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

MR. BRANDON-THOMAS'S COMPANY. "CHARLEY'S AUNT."
WANTED, First-class Theatres,
July 11 and 25 (North).
Sept. 12, Nov. 21, 28.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

WANTED, First-class Theatre,
May 16.
May 16.
"PERI, THE SLAVE OF LOVE."
Between Lyceum, Edinburgh, and Court, Liverpool.
"A considerably more ambitious work than most of its kind." — "Manchester Guardian."
"One of the best examples of comic opera we have seen."—"Manchester Evening Chronicle."
"A comic opera that promises to bring fame and fortune to its producers."—"Hull Daily Mail."
"'Peri' deserves to succeed."—"Sunday Chronicle."
"If there is any demand for comic opera in town, room should be made for 'Peri.'"—"Lloyds' News."
"A charming production . . . strikes a new note."—"Eastern Morning News."
"Its career promises to be one of triumph."—"Hull Daily News."
Also few vacant dates in autumn.
NEVILL GRAHAM, Lyceum, Sheffield.
Next week, King's, Glasgow.

WANTED,
"A TEMPORARY GENTLEMAN."
(By H. F. Maltby, author of "The Rotters.")
Through cancellations owing to the strike.
May 2, 9, 16.
Once or twice nightly.
May 2, 9, 16.
Cast includes Mrs. J. W. Braithwaite and Robert Brasher.
"A TEMPORARY GENTLEMAN."
ROBERT BRASHER, Greeba Cottage, Turney-road, Dulwich Village, S.E. 21.

"THE GIRL IN THE TAXI."
The Brightest and Best Musical Comedy.
This week Hippodrome, Richmond, 6.30 and 8.30.
WANTED, May 23, follow Weymouth.
Apply,
HUBERT WOODWARD,
Broadmead House, Panton-street, S.W. 1.

WANTED, June 20, July 25 (?), Aug. 15, 22, Sept. 12, 19, and on, with exceptions, for
CHARLES WINDERMERE
and his Company in
"THE MUDDLER."
A Comedy of Love and Laughter.
With entire Production from the Garrick Theatre.
CHARLES WINDERMERE.
1, Linden-gardens, Bayswater, W. 2.
'Phone, Park 3256.

JACK McKENZIE'S COMPANY.
in a musical comedy revelry,
"DEVONSHIRE CREAM."
5 Scenes.
Different to all other musical shows.
WANTED, May 2, onward.
May 2, onward.
"Babes in the Wood," vacant Jan. 2, on.
Grand, Gravesend.

"THE VERY IDEA."
De Courville's Production, with Easten Pickering.
WANTED Known, First Vacant Date, Aug. 15, on.
HALDANE CRICHTON,
164, Alexandra-road N.W. 8.

"NOTHING STOPS CORNELIUS."
By Frank Dix.
Produced with great success at Hastings last week. This week, Palace, Ramsgate. Norman Partriege and West-End Company.
WANTED, May 5 (3 nights), follow Worthing.
May 16, follow Weymouth,
and few dates on.
Apply,
HUBERT WOODWARD,
Broadmead House, Panton-street, S.W. 1.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Dramatic Juvenile Lady and Gent.; joint entertained; young and pretty Girl, for small parts; rehearse London, May 9, open 16th, for three weeks; autumn tour to follow if suitable. Photos, lowest terms, no callers, silence a polite negative, BERT LLOYD, Vaudeville Club, 98, Charing Cross-road, W.C.
Rehearse Monday.

WANTED, Child Actress, for Little Willie; over 14; petite, able to sing; three special nights, near London. Photos and lowest terms to SCHRIER & LODGE PERCY, King's Oswestry. Also Artists in all lines are requested to write in for summer tour of repertory.

WANTED, Contralto, small acting part, good voice essential; Soubrette, dainty; Comedian; musical comedy; both sing and dance; rehearse here Friday. Fullest pars., photo, &c., JAMES, T.R., Bury St. Edmunds.

EMPIRE, TAUNTON.
WANTED, exp. Artists, all lines, without exception, summer stock season, at above; open Whit. week. Also Scenic Artist, quick worker, own brushes, &c. Full pars., stock refs., photos, and lowest summer terms, ANCRUM, Empire, Taunton, Som.

WANTED, Vocalists, Instrumentalists, Reciters, Pipers, &c., for Concerts in West End; also Lyric Writers and Composers. Write (stamp) for pars. SECY., League of British Artists, 119, Charlotte-street, W.1.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W.1. 'Phone, Regent 4329.

ARTISTS' WANTS.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED KNOWN, Strong Mezzo, refined, good appearance, tall, seeks Professional Experience; accompanist. K., 47, London-road, Reading.

MUSIC HALL ARTISTS WANTED

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."
WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.
PALACE, SUNDERLAND.
WANTED, Sensational Specialities, first-class Juvenile Troupes, Big Comedy Acts, and Novelties of every description, for the following dates: May 2, 9, onward. Address, with lowest terms, to MANAGER, Palace, Sunderland.
WANTED, Variety Acts, Revues, C. Parties. Date sheet and lowest, LLOYD'S AGENCY, 170, Bracebridge-st., Aston, Birmingham. No callers.
WANTED,
For 2 or 4 weeks, open July 11,
TROUPE OF LADY SWIMMERS.
Fullest Particulars, photos (if possible), and Terms,
MILNE, Hippodrome, Great Yarmouth.

MUSIC HALL ARTISTS' WANTS.

First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, Managers and Agents please note, MOLLIE VERRALL, Juvenile Versatile Gem, assisted by Mme. Cissie Verrall. Unique Pot-Pourri Act, including new production, "The Butterfly and the Rose." Own numbers, gorgeous costumes. Worth booking. See Pal. Theatre, Maidstone, week com. May 2. Vacant May 16, on, as yet.
WANTED, May 2, 9, MADGE GOODALL, West-End Costumes and Lively Turn. 3, Brook-hill, Teignmouth, South Devon.
WANTED, Monday, May 2, 9, Will Emm's Novel, Bright, Musical Act, "MUSIC IN THE CAFE."
Address, 172, Ayres-rd., Manchester, S.W.
WANTED, Engt. by Elocutionist (amateur), with experience in Pierrot Troupe work; in dramatic and humorous monologues, and for double turns with comedian. Write, CLIFFORD CLIFFORD, Sussex House, Gordon-rd., Gillingham, Kt.
WANTED Known, BERT H. OLRAC, Knockabout Comedian, &c., liberty any act. All coms., 86, Grove-lane, Camberwell, S.E. 5.
WANTED Known, Vac., May 9 and 16, JACK SHARMAN, the Breezy Comedian, in "some" character songs and "some" patter. Managers who are tired of hearing old gags and business wire me. Coms., 106, Woodborough-road, Nottingham.
WANTED Known, DUGGIE MONTANA, comedian, jazz drummer; real live man, open for engagement; home or abroad. Box 569 "The Era."
WANTED KNOWN,
BOB FAME and HARRY FORTUNE, The Popular Versatile Comedians, in their 1921 Comedy Speciality.
Vacant, April 25; May 2. Wire Offers.
Care of MRS. GREY, 31, South-street, Bo'ness, N.B.
BROS. ASTON and LADY.
BROS. ASTON and LADY.
Knockabout Trick Cyclists.
WANTED, Monday next, May 2, also May 9.
This, Pavilion, Ayr, N.B.
Wire, ASTON, 10, Sandgate, Ayr.
WANTED, Monday next, also May 9, by TWO IONTOS (Nellie and Walter), Dick Whittington and Cat. Comedy Tumbling and High Pedestal Clog Dancing Act. Wire, 10, Vaughan-place, Ruby-street, Old Kent-road, London.
CADENZAS, THE TWO. Banjo Act par excellence.
WANTED, May 9, follow Bournemouth. May 16, precede Sheerness. C/o Hippodrome, Exeter.
WANTED, Monday next, also May 9, THE RAPIERS, Comedy Acrobatic Speciality. Wire, 5, Brunswick-place, Leeds.
WANTED Known, KAMAKURA FAMILY, Japanese Conjurers, introducing their celebrated Enchanted Fountains. Vacant from May 30, on. This, Osborne, Manchester. Next, Emp., Langley Moor
WANTED, Monday next, also May 9, THE FOUR VERONAS.
A Brilliant Vocal and Instrumental Speciality.
(With elaborate full stage setting.)
This week, New Theatre, Northampton.
Or M. C. BROOKS,
153, Knutsford-road, Warrington.
THE MUSICAL MORRELLES.
WANTED, Monday next and May 9. Refined Gipsy Encampment Scena, introducing Mandolin, Banjo, Phono-fiddle, Musette, Sleigh Bells, and excellent vocalism. Wire offers, This, Palace. House address, 15, Carr-avenue, Leiston, Suffolk.

CIRCUS ARTISTS' WANTS.

First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED Known, ROLLO, High Rope Act, at liberty for fetes and galas, circus, &c. An ideal gala act. Perm. add., 98, Peel-street, Rochdale.

MUSICIANS WANTED.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, good Repetiteur, for high-class seaside hotel; smart appearance; two meals daily; five guineas; fares paid. Apply this afternoon, audition Thursday morning, at 25, Fladden-road, Camberwell, S.E.
WANTED, thoroughly competent Lady Leader, at once.
London; permanency; restaurant.
Box 585, "The Era."
WANTED, First-class Leader, with library. Letters only, addressed M. D., 48, Bloomsbury-street, W.C. 1.
WANTED, first-class Violinist (Leader), for café; 4 hours daily; must be thoroughly conversant with café work and possess good tone and style. Apply, stating age, qualifications, and salary expected, to MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

MUSICIANS WANTED.

WANTED Known, a young and prominent Musical Director, controlling several orchestras in cinemas and cafés in Manchester, requires a brilliant and energetic young Leader, for café and picture engagement, about 7 hours daily; must be an artist of repute and have held similar important positions; personality and appearance essential. State age, salary, and full particulars; photo if possible; audition can be arranged. MUS. DIR., 2, Richmond-avenue, Sedgley Park, Prestwich, Manchester.

WANTED, for cinema, first-class Leader-Violinist, first-class Orchestral Pianist, an Orchestral Pipe Organist, and a Relief Pipe Organist; audition Thursday morning, 11 to 1. PREMIERLAND, Commercial-road, E.

WANTED, tip-top Orch. and Solo Leader-Violinist, cinema, Reading, May 2; 3-5, 6.30-10.15, with 1 hour break; no Sundays; Tavan, Alder; under piano direction; £7 15s. Apply, MUS. DIR., 13, Denmark-road, Reading.

WANTED, first-class Violinist-Leader, lady or gent., for trio; pictures; twice nightly, 2 mats.; permanency. State lowest. fibrary. REYNOLDS, Electric Theatre, West Hartlepool.

WANTED, LEADER-VIOLINIST, USED TO PICTURES; AUDITION REQUIRED. APPLY, KING'S PICTURE PLAYHOUSE, KING'S ROAD, CHELSEA, S.W.

WANTED, thoroughly experienced Leader for twice-nightly Varieties; comfortable permanency for sober, competent musician; A.M.U. Apply, HENRY HARE, Opera House, Dunfermline.

WANTED immediately, First Violin and D. Bass; revue and variety. Terms and refs. to A. RILEY, M.D., 7, Colonial-road, Slough.

WANTED, First Violin, to take lead at Hippo., Margate.
Apply, ABRAHAMS,
73, Romford-road, Stratford, E.

WANTED, Two First Violinistes (ladies) for Seaside Engagement; audition London. Apply at once, letters, M. D., 74, Ellerby-st, Bishop's-park, S.W. 6.

WANTED, at First-class Music Halls,
Newport Empire (Mon.), Second Violin.
Edinburgh Empire, Repetiteur.
Glasgow Empire, Leader.
Birmingham Empire, Trombone.
Sheffield Empire, Clarinet, First Violin.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, Violinist; must be absolutely reliable; good tone; sound knowledge of standard works; big rep.; A.M.U. SUFFOLK, Derby Turn Picture Palace, Burton-on-Trent.

WANTED, by Harpist, for pitching, Violinist or Flautist (good collector essential). Address, L. DRAKE, 88, Grenfell-road, Maidenhead.

WANTED, Violinist, afternoons and evenings. Terms &c., commence Monday. MUS. DIR., George-street Cinema, Oxford.

WANTED, Violinist. Call between 11.30 and 1. KILBURN PALACE, Belsize-road, Kilburn.

WANTED, for Thos. Fossett's Circus, tenting, Cornet, £3 5s. weekly, HORROCKS, Thursday, Bagshot; Friday, Staines; Saturday, Chertsey.

WANTED, Cornet, Euphonium, and Drummer, season's engt. Ginnett's Circus. Thurs., Maidstone; Fri., Tonbridge; Sat., Tunbridge Wells.

WANTED, Clarinet and Cornet (ladies) for Seaside Summer Engagement in Lancashire; 18 weeks, commencing at Whitsun. Particulars, Box 573, "The Era."

WANTED, experienced young Clarinet Player, for seaside hotel; must have good tone; five guineas; two meals daily; fares paid. Apply this afternoon, audition Thursday morning, at 25, Flodden-road, Camberwell, S.E. 5.

WANTED immediately, for hotel in Bombay, India first-class Double Bass, sailing end of this week. Apply personally, ALFRED REISS, 18, Charing Cross-road, W.

WANTED, for Band of Royal Military College, Euphonium and French Horn Players (other instruments write in); preference given to discharged soldiers under 37 years of age who are desirous of re-enlisting to complete time for pension. Write to BANDMASTER, Royal Military College, Camberley.

WANTED (through obliging), Euphonium or Trombone; terms £3 10s. per week. TAYLOR, Circus, Tenbury, Wed.; Bromyard, Thursday.

WANTED, 'Cellist for hotel, summer season; commence Whitsun.
Apply, Box 592, "The Era."

WANTED at once, for the Band of the Royal Garrison Artillery, Portsmouth, a good Solo 'Cello Player; good engagements, both public and private; an excellent oprortunity for a competent performer. Also Required, a couple of good Violin Players, with knowledge of a wood or brass instrument preferred; a good opportunity for ex-Service men, or serving men able to transfer. Apply by letter to BANDMASTER, R.G.A. Band, Clarence Barracks, Portsmouth.

WANTED, good 'Cellist, sight reader, strong tone essential, soloist; 5½ hours daily, no Sunday. Refs, &c., M. D., Picturedrome, Burton-on-Trent.

WANTED, good 'Cellist, for picture theatre, open immediately; 6 nights and 2 matinees. Send full particulars, age, and lowest salary. MANAGER, Royal Theatre, Winchester.

THE TELFORD ORCHESTRAL SALON, 1, Telford-avenue, Streatham, S.W.
WANTED, Musicians, all Instruments, to join our orchestral classes; complete training for cinema, café, theatre appointments found when proficient. Call to-day, 2 to 5. Write or 'phone: Streatham 394.

WANTED, first-class 'Cellist, one able to play banjo (ragtime), to open May 9. Also Banjoists and Concertina players. Apply, any afternoon, 5-6.30, M. D., New Bohemia Cinema, Church End, Finchley.

HIPPODROME, ST. HELENS.
WANTED, Viola, experienced Varieties; to open May 2. Terms £3 10s.; A.M.U. State age. Apply, J. WHITELOCK, Musical Adviser, Argyle Theatre, Birkenhead.

WANTED, experienced Orchestral Pianist, lady preferred; also Second Violinist (gent.), loud tone; to start May 1. Terms, apply WEST, Cinema, Lowfield-street, Dartford, Kent.

WANTED, open Monday next, Orch. Organist (gent.), evenings only; audition from 3. M. D., Kingsland Empire, Dalston.

WANTED, Musical Organist, must be experienced in high-class cinema playing, for evenings only; gents. only. Call any afternoon between 5-6.30, M. D., New Bohemia Cinema, Church End, Finchley.

MUSICIANS WANTED.

WANTED, smart Pianist for pictures. State salary, including one matinée on Saturdays; commence May 9. MANAGER, Tower, Goole, Yorks.

WANTED, first-class Orchestral Pianist, to open May 9; must be fully experienced in cinema. Apply for audition, 11.30 Friday, April 29, at New Bohemia Cinema, Church End, Finchley, near Golders Green.

WANTED, experienced Orchestral Pianist, for high-class seaside hotel; £6; two meals daily; fares paid. Apply this afternoon, audition Thursday morning, at 25, Flodden-road, Camberwell, S.E. 5.

WANTED, Good Trio or Quartette, ladies or gents. Also Relief Pianist, for small picture house (provincial); about 4½ to 5 hours daily; continuous programme; preference given to those who can and are willing to combine vocalism with their music. Apply, stating terms required, instruments, and when services will be available, Box 581, "The Era."

WANTED, Drummer, Tymps., &c.; evenings only. Call between 11.30 and 1. KILBURN PALACE, Belsize Road, Kilburn.

WANTED, Banjo, Violin, and Saxophone and Clarionet (combined), for First-class Jazz Band. 12-1 o'clock Wednesday. 66, Palace-road, Crouch End, N. 8.

WANTED, Leader, 'Cello, Piano, and Organ, for cinema; Harrow district; evenings only, one matinée. ERIK HANSEN, Electric Palace, Notting Hill Gate, W.

WANTED, smart Trio, for high-class seaside hotel; £12; two meals daily; fares paid; start June. Audition to-morrow (Thursday) afternoon, at 25, Flodden-road, Camberwell, S.E.

WANTED, Good Relief Trio, Violin, 'Cello, Piano (Gents.), for high-class London Cinema; also first-class Tympanist, with all effects.
Open Monday next. 4½ hours daily.
Lowest terms to Box 608, "The Era."

GRAND IMPERIAL CIRCUS.
Opening Whit Monday.
WANTED, Instrumentalists of Every Description,
to Complete a Military Band.
Address, with terms and particulars,
to
BANDMASTER,
Entertainment Offices,
64, Haymarket,
S.W.

WANTED, London lady Musicians to communicate with Advertiser, stating instrument and qualifications. H., Box 582, "The Era."

WANTED, to complete orchestra for pier pavilion, twice daily, good 1st Violin as Repetiteur; first-class solo Clarinet; solo Cornet; Trombone; Tympanist; Double Bass; also Pianist to accompany high-class violin solos; must be experienced and well up in concert business. Apply, with age, terms, names and addresses for two refs. (which will be applied for) to BRINLEY AUGUSTE WEBB, Musical Director, 26, Piercefield-place, Newport-road, Cardiff.

THE TELFORD ORCHESTRAL SALON, 1, Telford-avenue, Streatham, S.W.
WANTED immediately, Musicians, all Instruments. Specially leaders. Audition to-day, 11 to 3.
Write or 'Phone: Streatham 394.

WANTED, for summer season, start Whitsun, S.E. Coast, ladies, Leader, Repet., 'Cello, Bass, Piano, Cornet, Drums; 3 shows daily; out of doors; must be of good appearance. No agencies. Apply, between 11 and 1, Friday, MISS FRYER, New Galleries, 77, New Oxford-street, W.

WANTED, Musicians, all instruments, for first-class picture and variety theatre, N.E. Coast; must be experienced in variety and good-class music; permanency. Terms, &c., and date can open, to MUS. DIR., Box 579, "The Era."

ROYAL AIR FORCE CENTRAL BAND and ROYAL AIR FORCE (CADET) COLLEGE BAND, CRANWELL.
WANTED, Musicians (all instruments) for present and impending vacancies: preferably double-handed men (wind and string instruments); only experienced instrumentalists will be accepted. Apply, in the first place: For the Central Band, to Pilot Officer, J. AMERS, Royal Air Force Depot, Uxbridge. For the Cadet College Band, to Bandmaster A. E. HALFORD, R.A.F. (Cadet) College, Cranwell, Sleaford, Lincs.

MUSIC LENDING LIBRARY.
WANTED Known, really reasonable terms for best and latest music. Apply, PLOMER, 1, Ederline-avenue, Norbury, S.W. 16.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists, to Register for C. W. and F. N. Black's Orchestras on Liners. State age, experience, two references for personal character. Audition must be given. Terms: Musicians, £14 per month; Bandmasters, £16; uniform allowance, 25s. per month. Also Musicians for Hotel and 1st-class Cinema Orchestras. C. W. and F. N. Black, 14, Castle-street, Liverpool.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY, "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

MUSIC ON HIRE.
WANTED, Mus. Directors and Managers to save time and money.
THE LONDON MUSIC LIBRARY.
Supported by Leading Cinemas. Music selected to suit all films. Catalogue 20,000 pieces. Music bought and sold.
THE SARTORI INVISIBLE MUTE.
For Violin or Viola.
2s. 2d., post free.
SARTORI STRINGS.
28, Lonsdale-road, Barnes, S.W.
Telephone, Hammersmith 1566.

MUSIC ON HIRE.
WANTED, Orchestras, Cinemas, Cafés, good music only, at lowest rate. CHAS. GEE, 31, Brewer-st., Maidstone.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, The "Kine" Music Lending Library; weekly parcels for Cinema Orchestras; moderate terms. Write for par. EDMONDSON, 99, St. George's-rd., Bolton, Lancs.

WANTED Known, THE ALLCHURCH MUSIC LENDING LIBRARY. Large Bands Supplied; programmes arranged if desired. 131, Bedford-hill, Balham.

THE DUDLEY BRIDGE ORCHESTRAL SCHOOL, 24, Colville-square, Bayswater, W. 11.
WANTED, Violinists, Pianists, 'Cellists, Drummers, Banjoists, and all Instrumentalists, to Train them for Engagements in Cinemas, Cafés, Dance Bands. Classes held morning and evenings. Engagements found. Moderate fees. Call daily from 10 a.m. to 2 p.m.
All applications for Summer Term to be in before May 5.

PIÉNA HATE AND LOVE By MAURICE SAMENTINI. FOR
F.O., 6/-; Salon Orch., 4/6; S.O., 3/6; P.C., 1/6; E.V., 9d.; E.P., 6d.
REVE INFERNAL, Overture by Chapelier. F.O., 2/6; S.O., 1/9; P.C., 8d.; E.P., 4d.
The following numbers are done for F.O., including Organ, two First Violins, etc.:—
LES BEAUX DIMANCHES by Fauchey.
SUITE TRAGIQUE NIPPONNE by Fauchey.
AMILKA, by Doreine (Prelude to the Dramatic Legende of J. Cis).
F.O. (including Organ, etc.), 4/6; S.O., 3/-. Extras—Piano, 1/-; Organ, 1/-; E.V., 9d.; E.P., 6d.
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WANTED, by smart and known Musical Director (baton or violin); first-class season or perm.; thoroughly experienced twice-nightly varieties, theatre, &c.; reliable; ex. library; highest credentials. CONDUCTOR, c/o 8, Hardwick-street, Liverpool.

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WANTED Known, Musical Director (Solo Violinist) and Orchestra of 5 first-class performers, including first-class Pipe Organist if necessary, desires Change in Cinema, London or suburbs; at present playing in high-class cinema; can augment if required; extensive library. Box 606, "The Era."

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WANTED KNOWN, RUBIA VERNIE, CONDUCTRESS - VIOLINIST, SHORTLY DISENGAGED. (LATE CAFE APOLLO, MILAN, ALSO 20 MONTHS HOTEL, W.C., &c.) CAN SUPPLY OWN QUARTETTE OR TRIO. EACH MUSICIAN AN ARTIST. UP-TO-DATE LIBRARY. VERNI, 51, CHURCH-STREET, CAMBERWELL, S.E. 5. HOP 4579 (MORNINGS).

WANTED, Engt. by Pianiste (Conductress); exceptionally large library; pics. exp. MME. SILVESTER, "Densap," Horley, Surrey.

WANTED Known, a famous Conductor, Violin Virtuoso, with his well-known Society Orchestra, great draw and attraction, open to accept Engagement at fashionable seaside resort or hotel; large or small orchestra; only first-class offers entertained. Box 574, "The Era."

WANTED KNOWN, DARIUS MEAD, CONDUCTOR, VIOLINIST, AND SOLOIST, AT LIBERTY; EXTENSIVE AND UP-TO-DATE LIBRARY; ANY BUSINESS. COMS., 38, GIGANT-ST., SALISBURY.

WANTED, May 2, by Pianist-Conductor; combine violin; 20 years' experience leading provincial halls; highest refs.; large library; any bus.; composer and arranger.
GABRIEL,
Grand Theatre, Plymouth.

WANTED, Engt. by Violinist (Rep.) or Viola; cinema; thoroughly experienced. VIOLINIST, 8, Nigel-road, Peckham Rye, S.E.

MUSICIANS' WANTS.

WANTED, Engt. as Pianist-Conductor or Orch. Pianist; any business; reliable; library; Sussex, Kent, or London preferred. Garden Cottage, Prospect-place, Hastings.

WANTED, Engagement, by Violin Conductor, thoroughly experienced in any business; excellent references; own library; 14 years with Frank Macnaghten, Esq. WHITTINGTON, 3, New Henry-st., South Shields.

WANTED, Engt. by exp. 2nd or rep.; Cinema pref. Write, VIOLINIST, 36, Maryville-road, Fulham, S.W. 6.

WANTED, Engt., Rep.; any bus.; deputise or perm.; London and suburbs only. VIOLIN, 196, Canterbury-road, Croydon.

WANTED, by Leader Violiniste, Evening Engagement, to follow afternoon, Bon Marché. Would Deputise. VIOLINISTE, 51, Church-street, Camberwell, S.E. 'Phone, Hop 4579.

WANTED, Engagement by Leader Violinist and 'Cellist; thoroughly experienced, with excellent library. Apply, 17, Faunce-street, Kennington, S.E. 11.

WANTED, Engt. high-class hotel or café, by thor. exp. Leader-Violinist and Pianiste; brilliant concert soloists. Highest refs.
REID, 5, Newbury-road, Bromley.

WANTED, Engt. as Violin Leader, with Trio, Cinema or Café; good lib. VIOLIN, 14, Stayton-rd., Sutton, Surrey.

WANTED, Engagement by first-class Violinist, leader; experienced in all classes of the bus.; good offers only.
9, Woodford-road, Forest Gate, E.

WANTED, by Leader, Solo Violinist, short seaside Engt., July or Aug. EFFIE ARMOUR, L.R.A.M., 19, Sutherland-road, West Ealing.

WANTED, Engagement, Leader or Rep. Cinema, Hotel, &c.; would deputise. TULKENS (late leader Lyons Cie), 40, Burghley-road, N.W. 5.

WANTED, Engagement, Violin (Leader) and Piano (Lady), desire change, in S.W. Lond. cinema; fully experienced in high-class music; own library. H. P., Violinist, 38, Handforth-road, Clapham-road, S.W. 9.

WANTED Known, Violinist-Leader, with library, open to Engagement in cinema. Apply, Box 578, "The Era."

WANTED, by two experienced young lady Violinistes, engagement; together or separate; London; last engagement Prince of Wales' Theatre; highest refs. Box 583, "The Era."

WANTED, by brilliant young (16) girl Violiniste, quick sight reader, engagements with HIGH-CLASS INSTRUMENTAL TRIO, Quartette, &c. LEA VANDA, 77, St. Augustine's-road, N.W. 1.

WANTED, engagement by Violinist; young gentleman; experienced at Cinema and Dance.
32, Granville-square,
King's Cross, W.C.

WANTED, engagement by Violinist, gentleman, Jazz Band or Cinema. 32, Granville-square, King's Cross, W.C. 1.

WANTED, by good amateur Violinist (young man), cinema or theatre Engagement. C., 56, St. John's-road, N.15.

WANTED Known, brilliant Solo Violinist, just concluded successful winter trio engagement, North of England, free May 16; any line; violin or viola. S. MOORAT, 66, Denmark-villas, Hove, Sussex.

WANTED, Engt., Violinist and 'Cellist (joint or separate); experienced, any business; A.M.U.; large library, Tavan, Alder, &c.; good refs. 40, Nelson-street, Ayr, Scotland.

WANTED, Engt. by first-class Violinist (soloist); fully experienced in high-class concert work, desires an Engt. in hotel, or join a musical act. Apply, VIOLINIST, 78, Bedford-place, Southampton.

WANTED, engagement, Solo Violinist, with own Pianiste (or form Trio with 'Cello); valuable library; experienced; refs.; cinema or café; liberty May 12. Box 600, "The Era."

WANTED, by ex. Violinist, combine Solo Clart.; perm. Engt.; pictures pref.; dis. May 2. MUSICIAN, 1, Harcourt-street, York.

WANTED Known, P. NEWMAN, disengaged; just finished winter season, Principal Horn. For Mr. Norfolk Megone's Orchestra. 40, Kenilworth-road, St. Leonards-on-Sea, Sussex.

WANTED Known, French Horn, shortly finishing tour with opera co., seeks Engagement; or would deputise. A. LOMBARDINI, 13, Spring-road, Bournemouth.

WANTED, Engagement by French Horn Player; exp.; A.M.U. P. BRADBURY, 59, Stoney Stanton-road, Coventry.

WANTED, by French Horn Player. Engagement, permanent (or will dep.). H. BAILEY, 66, Pearscroft-rd., Fulham.

WANTED, Engagement, by Well-known Horn Player. Good offers.
Apply, Box 438, "The Era."

WANTED, Engt. by (lady) Cornetist; exp. any bus. MISS A. JOHNSON, 64, Dolcliffe-rd., Mexbro', York.

WANTED KNOWN, Cornet, open for evening engts.; used to small orchestras; auditions invited. Box 571 "The Era."

WANTED, Engagement, summer or permanency, by reliable Cornet or Second Violin; no objection to any distance. ROWE, 26, Albert-road, Harrogate.

WANTED, Engagement, Cornettist; orchestra or military; seaside preferred; ex. refs. ANGEL, 16, Upper Church-street, Oswestry, Salop.

WANTED, Evening Engagements, Cornet or Trumpet; Central or N. London; cinema, dance, oratorio, or concert work; banding since 7 years' old. Write, A. J. GOULD, 111, Felixstowe-road, Edmonton, N. 9.

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WANTED, Engagement by Clarinet; thoroughly experienced any business; open at once. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

MUSICIANS' WANTS.

WANTED, by well-known Solo Cornet, permanency; any business; vacant May 9; first vacancy after 14 years, London hall; reason, wanting change. CORNET, 2, Sunnydene-street, Sydenham.

WANTED, Engagement by experienced, good Clarinet; ex-Service; season or perm. CLARINET, 43, Brett-street, Attercliffe, Sheffield.

WANTED Known, Clarinet at lib. through cutting; 12 years Empire, Barnsley. HILL, 16, Wall-st., Barnsley.

WANTED, by Clarinet player, exp., position, any bus.; perm.; good refs. A. J. HORTON, 50, Norfolk-st., Boston, Lincs.

WANTED Known, experienced Double Bass (lady), shortly vacant; any business; would deputise. Box 602, "The Era."

WANTED, Engt. by Double Bass, to gain further experience; low terms. BRILL, 50, Robson-road, West Norwood.

WANTED, Engt. or Deptg., Double Bass; exp. cinema, variety. BASSO, 148, Lymington-avenue, Wood Green, N.

WANTED, Engt. at seaside by Double Bass; hotel, café, or municipal; no pictures; experienced and reliable. Box 597, "The Era."

WANTED Known, disengaged, String Bass or Bombardon; experienced; any bus. RUDDOCK, 15, Stonefield-st. N.1.

WANTED Known, Bassoonist, thorough variety exp. &c., open for engagement. W. H. F., 65, Killearn-st., Possil-park, Glasgow.

WANTED, Engagement by Trombonist; jazz, quadrilles; experienced any business; deputising. Address, TROMBONE, 192, Munton-road, S.E. 17.

WANTED Known, Engt. by Trombonist; thor. exp. any bus; offers invited; town or subs.; accept good tour. SMITH, 5, Cobden-street, Greenbank, Blackburn, Lancs.

WANTED, by Trombonist, known, Summer Engt.; any bus.; at lib. May 9. Offers, first letter, 5, Giles-street, Longsight, Manchester.

WANTED Known, Trombone, double second violin; competent; experienced variety, military band; &c.; A.M.U.; can open at once; good offers only. TROMBONE, 7, Park-crescent, Bargoed, Cardiff.

WANTED Known, Lady ('Celliste) would give time in exchange for experience in good cinema orchestra. Box 567, "The Era."

WANTED, Engagement by 'Cellist (Lady); thoroughly experienced; London or suburbs. Apply, 25, Ravenscourt-street, Kennington, S.E.

WANTED Known, 'Celliste (lady), good orch. exp. player, at lib. Whitsun; hotel, café, or hydro. Box 890, "The Era."

WANTED Known, Lady 'Cellist, open for seaside or London engagements. Box 590, "The Era."

WANTED Known, lady 'Celliste, thoroughly experienced, now disengaged; would deputise; London or away. 24, Manchester-street, W.

WANTED Known, 'Celliste and Pianiste (ladies), thoroughly experienced, desire high-class engagement. Box 599, "The Era."

WANTED, by first-class 'Celliste, Sunday deputising; at lib.; also weekday afternoons; violinist also at lib. as above. 'CELLISTE, 8, Greet-rd., Brentford.

WANTED, engt. by ex. 'Celliste; brilliant soloist; London district. MISS D. W., 4, Grange-park, Ealing.

WANTED, Engt. by experienced lady 'Celliste, hotel or café preferred. Write, Box 514. "The Era."

WANTED, by 'Cellist (experienced), Engagement; Liverpool or district only. 33, Nevill-street, Southport.

WANTED Known, Japanese 'Cellist (male) and Spanish Pianiste (female) are open for any engagements. Box 570, "The Era."

WANTED KNOWN, 'CELLIST, FIRST-CLASS ARTIST. BROAD TONE. PERFECT TECHNIQUE, CONVERSANT WITH TAVANS, &c.; GOOD OFFERS ONLY; ANY BUSINESS. DARIUS MEAD, 38, GIGANT-STREET, SALISBURY.

WANTED, Engt. by 'Cellist, evenings only preferred. State terms and hours of playing, 'CELLIST, 38, Tower-street, Winchester.

WANTED, by ex-Service 'Cellist, aged 28, good café or cinema Engt.; London district. State full particulars, 237, Broadway, Bexley Heath, Kent.

WANTED Known, 'Cellist, Orchestral, and play solos, gent., wants change; London only. Box 593, "The Era."

WANTED, Engagement, by experienced 'Cellist; Lancashire or near; pictures, &c. 'CELLIST, 1, Fleetwood-terrace, Arnside-road, Southport.

WANTED Known, disengaged shortly, Oboe and Cor. Ang.; experienced; season or perm. Box 589, "The Era."

WANTED, Engt. by Oboeist, London or suburbs. G. W. WEBB, 323, East-st., Old Kent-rd., S.E. 17.

WANTED, by first-class lady Flautiste, Engt. for July-August; seaside; any bus.; would deputise. Box 594, "The Era."

WANTED Known, Miss Lena Cameron, Flautiste, disengaged. Address, 17, Barnard-road, Clapham Junction, S.W. 11.

WANTED Known, Flautist requires Shop, near Liverpool; varieties; good ref. 13, Oxford-street, Liverpool.

WANTED, by Solo Flute and Piccolo. Engagement; any business; thoroughly experienced; highest references; through closing; good offers only. GOODWIN, 16, Albert-terrace, Drainside, Boston, Lincs.

WANTED, Engagement, Flute and Piccolo; London only. NELLIE FLOOD-PORTER, 85, Temple-road, Cricklewood.

WANTED, Engt. by smart, thor. rel. Flautist; any bus.; ex. refs.; open imme. HURN, 9, Aberdyberthi-st., Swansea.

WANTED, First-class Engt., by thoroughly experienced Flautist; excellent refs.; permanent engt. preferred. FRANK WEBB, 45, Faith-street, Maidstone.

WANTED, Engagement by experienced Organist and Pianist, gent.; vacant immediately. Write, 105, The Avenue, Highams Park, E. 4.

WANTED, Engt. by reliable Organist, gent., pire or reed; vacant now. 15, Eleanor-road, E. 15.

WANTED, engt. by ex. orch. Organist, A.R.C.M.; reed or pipe. 140, Gordon-road, Ealing, W. 13.

WANTED, by Pianist-Organist (F.R.C.O.) engt. at high-class Cinema, orchestral and solo, pipe organ, or musted; thoroughly experienced. ORGANIST, 13, Beaconsfield-street, Blyth.

MUSICIANS' WANTS.

WANTED, by Organist, Engagement, or would deputise. 11, Glazbury-rd., West Kensington, W. 14. 'Phone: Western 6329.

WANTED, Engagement by experienced Orchestral Organiste, Musted or reed; would deputise. 404, Uxbridge-road, Shepherd's Bush.

WANTED, Engt. by Dance Pianiste-Organist, orch. and accomp. (Lady). J. K., 70c, Peckham-road, S.E. 5.

WANTED, engagement by first-class Orchestral Organist; thoroughly experienced and reliable; very good Musted experience. Now free. Terms moderate. Write, Box 587, "The Era."

WANTED Known, ORCHESTRAL PIANIST-ORGANIST disengaged; reliable and exp.; fine library; would deputise. Write, 13, Knatchbull-road, S.E. 5.

WANTED Known, £5 Premium offered by Cinema (pipe) Orgt.; orch. or solo, wide exp., for Post in Midlands or North. MUS. BAC., c/o Box 534, "The Era."

WANTED, by thor. exp. Orchestral Pianiste, brilliant sight-reader, accompanist, soloist, Re-engt., Cinema; free May 14; permapency. References, Box 283, "The Era."

WANTED Known, disengaged, Lady Pianist, classical dances or relief cinema. F., 6, Bramerton-st., Chelsea, S.W.

WANTED, Engagement, thor. exp. Orch.-Pianiste, over 10 yrs. cinema work (town only). M. WARWICK, 54, Roden-street, Holloway, N. 7.

WANTED, Engt. by Relief Pianiste, London; high-class repertoire. ALLIN, 82, Airedale-avenue, Chiswick.

WANTED Known, Orchestral Pianiste, Relief Pianiste (Good Library) and Accompist. (lady) desires Engt.; good refs.; state terms and hours. Apply, MISS STURGESS, Box 568, "The Era."

WANTED, Engt. by Lady, young, experienced, summer engt. as pianiste in small orchestra or concert party. Box 572, "The Era."

WANTED, Re-engagement by Young Lady Pianiste; sight reader, extemporiser; good refs.; S.E. district pref. MARTELL, 26, Culloden-street, Poplar, E. 'Phone, Hop. 5243.

WANTED, by Young Lady Pianiste, sight reader and extemporiser. Deputising, any day. MARTELL, 25, Culloden-street, Poplar, E. 'Phone, 5243.

WANTED, Engt. by Solo Pianist, soprano, accompanist; open Monday. MISS COOK, 10, Wharfedale-street, Earl's Court.

WANTED, Engt., first-class Relief Pianiste; thor. exp. fitting pictures; large library. A. B., 314, City-road, E.C. 1.

WANTED Known, reliable Orchestral Pianiste has Tuesday and Friday free to Deputise; could provide trio. 149, Tulse-hill, S.W.

WANTED Known, Lady Pianist, combine violin; desires good Engt. in café, hotel, or cinema; thor. exp.; seacoast town pref. J. L. C., 1, Keppel-street, Coventry.

WANTED, by Lady, experienced Orchestral Pianist, Sunday Deputy Work; could also take on One Session afternoons daily. PIANISTE, 18, Easthill, Wandsworth, S.W. 18.

WANTED Known, Young Lady Solo Pianist, at liberty. GRAY, 284, Liverpool-road, N. 1.

WANTED, Engagement, lady Cinema Pianiste; not exp.; disengaged. E. L., 26, Cedar-road, East Croydon.

WANTED, by thor. exp. Orchestral Pianiste, Engt. in café or tea-rooms; can supply trio (London). PIANISTE, School House, Bridge-road, Stratford, E. 15.

WANTED Known, lady, expert musician, as Orchestral Pianiste. Organiste, or would join Trio, &c. Box 591, "The Era."

WANTED Known, a young Pianiste (A.R.C.M.), with slight experience of cinema work, is very anxious to commence a cinema career, and would be willing to accept low salary for experience. Box 601, "The Era."

WANTED, by Orchestral and Solo Pianiste (A.M.U.), permanent Engagement in cinema, theatre, or music hall; thoroughly experienced; highest references. MISS L. SPEARING, 21, George-street, Colchester, Essex.

WANTED, Engt. by Young Lady as Pianist in cinema or café. MORELLE, 31, Kinnoul-road, W. 6.

WANTED, Engagement by Orchestra, Pianiste, with good library; terms moderate. 404, Uxbridge-road, Shepherd's Bush.

WANTED, Engt. by Orch. Pianiste; thor. exp.; hotel, café, or cinema. IVY ANDREW, 171, Nag's Head-road, Ponders End, N.

WANTED Known, good Relief Pianist, disengaged; would deputise. PIANIST, 10, Fulham-place, Paddington, W. 2.

WANTED, engagement by Solo Pianist; G.S.M.; extensive library, from Bach to Balakirew; relief preferred; London only. SIMS, 45, Glasshouse-st., W. 1.

WANTED Known, Orchestral Pianists requiring satisfactory Deputy, Engage
CHAS. NEWBY,
118, Abbeville-road, Clapham, S.W. 4.
Pictures a speciality.

WANTED, Engagement by good Jazz Pianist; fresh from the Continent; at liberty after May 9. W. BARTHOLOMEW, 36, Broadway, S.E. 8.

WANTED, by Orchestral Pianist, used to Tavan, &c., Cinema or Café. Good refs.
Apply, Box 530, "The Era."

WANTED, by good Pianist and Orch. Piccolo player, Ballroom Work, or any bus.; thor. reliable. Address, FRYER, 56, Garabaldi-street, Warrington.

WANTED Known, Pianist, first-class for dance work, has a few vacancies for first-class engagements; can supply a real and syncopated dance band.
Box 584, "The Era."

WANTED, comfortable engagement by Orchestral Pianist (gent.); can provide a trio and music. Terms reasonable. Box 588, "The Era."

WANTED, Engagement by Male Pianist; good accompanist; any capacity; capable of turn. PIANIST, 191, Kennington-road, S.E.

WANTED Known, Orch. Pianist; thor. exp., deputising few weeks. PIANIST, 50, Lewisham High-rd., New Cross.

WANTED, Engagement, by experienced Solo and Orchestral Harpiste; good repertoire of solos. Address, MISS EVELYN HALL, Harpiste, "A Little Dutch Girl" Co., Theatre Royal, Nottingham. Monday, May 2, Grand Theatre, Hull.

WANTED Known, disengaged after April 16. HARPISTE, 8, Bank-parade, Edgware, Middlesex.

MUSICIANS' WANTS.

WANTED, by Lady Banjolinist, Engagement in ladies' jazz band. 14, Brixton-road, S.W. 9.

WANTED Known, Banjoist, at liberty for Dances. BRICE, 145, High Holborn, W.C. 'Phone, Museum 5187.

WANTED Known, Banjoist, at liberty; experienced in dance work; terms mod.; summer vacant. All coms., BANJOIST, 30a, Morat-street, Clapham-road, S.W. 9.

WANTED Known, Jazz Banjoist is open for Evening Engagements in dance orchestra. F. LEWIS, 29, Shenley-road, Camberwell, S.E.

WANTED Known, ex-Soldier wishes to join Seaside Orchestra or Cinema, Double Drummer. E. J. CONNORS, 75, Elford-grove, Leeds.

WANTED, by smart Drummer, late Moss, Macnaghten, London halls; theatre, military, &c.; immed. or summer Engt.; ex. refs.; tymps if provided; any bus. SULLIVAN, 40, Carlton-street, Blyth.

WANTED, Engagement, Tympani, Drums, Effects; any business; now or Whitsun. DRUMMER, 17, Roden-street, N. 7.

WANTED, ENGT. BY JAZZ DRUMMER (OWN TRAPS), ANY EVENING. WRITE OR CALL, F. H. B., 26, GOLDINGTON-ST., N.W. 1.

WANTED, Whitsun, Engagement by expert Jazz Drummer; out of town pref.; also evenings. K., 20, Anley-road, W. 14.

WANTED, Engt., Hand-to-hand Double Drum, full effects.. 54, Woodlands-street, Mountain Ash, S. Wales.

WANTED Known, good Trap Drummer seeks Summer Engagement. DRUMS, Box 603, "The Era."

WANTED, Engagement, Singing Trap Drummer and Banjoliniste (lady). 6, Store-street, W.C. 1 (Top bell.)

WANTED, by experienced Trap Drummer, Engagements for coming season; town or country; orchestral or dance work; recently returned from tour in the East. Apply, H. O'SHEA, 63, Colville-rd., Acton, W. 3.

WANTED Known, MISS EFFIE TAYLOR, Leader-Violiniste, MISS K. CHETHAM, 'Celliste, and MISS E. LANGFORD, Pianiste, are free to Depute as trio or singly, May 4 to 30. St. George's Hotel, Chiltonville. (Margate 360.)

WANTED, by Trio, violin, 'cello, harp (pianist), good Engagement for Summer. "TRIO," 47, Elmhurst-mansions, Edgley-rd., Clapham, S.W.

WANTED Known, first-class Trio now disengaged seeks Re-engagement in cinema or café; could augment if required; extensive library; only first-class offers considered. DAVIS, 27, Wood-lane, W. 12.

WANTED, by fine Trio, Cinema Engagement; long experience; good library. TULKENS, 40, Burghley-road, N.W. 5.

WANTED, Engt. by Westcliffe Trio, played together 2 years, all soloists, diplomas; splendid repertoire; fully exp. in every branch. Apply, 26, Franklin-rd., Harrogate.

WANTED Known, first-class Trio, Piano, Violin, and 'Cello; good library; Tavans, &c.; vacant for engagement in or near London; thoroughly experienced all lines of business; highest references; A.M.U. terms. Box 598, "The Era."

WANTED, Deputy Engagements for Dances, Exhibitions, or any function requiring first-class music (violin, 'cello, piano, and drums); highly recommended; terms moderate. Apply, 23, Clarendon-rd., Leytonstone.

WANTED KNOWN,
THE CECILIAN QUARTETTE.
Specially engaged Queen's Hall, Langham-place, Easter Monday.
Also,
Trios and Orchestra.
Superb Library. Offers Invited.
Vacancies for First-Class Instrumentalists.
AMY PORTER,
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'Phone: Willesden 658.

WANTED Known, first-class Quartette desires Change in cinema; seaside preferred; large, up-to-date library; fitting pictures speciality. Offers to M. D., c/o CLARK, 446, Old Kent-road, S.E.

WANTED Known, AMIE ANDREE ORCHESTRAS, Jazz and String, or Individual Musicians. Terms, &c., 155, Sumatra-road, West Hampstead.

WANTED, Engagements, Madame Bassano's Ladies' Jazz Band. 8, Store-street, W.C. 1.

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"WHAT A LAD."

Pantomimical Revue, in Seven Scenes, Written and Arranged by Bert Grapho, Music Arranged by Curtees Corne, Produced, for the First Time in London, at the Elephant and Castle Theatre, on Monday, April 25.

Jacob Halfpenny .. Mr. Ernest Miller
Joseph ..... Wee Jack Grapho
Dora Halfpenny .. Miss Hilda Gibson
Rosie ..... Miss Connie Wise
Frank Lightfoot .... Mr. Ernie Dalton
Clarrie ..... Miss Louie Riordan
Popsy ..... Miss Mary Martin
Daniel Dizzy ..... Mr. Bert Grapho
Amos Bunk..... Mr. Albert Wood
Archie Albans .. Mr. William Russell
Ciss, Archie's Sister .. Miss Rita Moya
Sparrow ..... Mr. Bert Kemp
Pots ..... Mr. Harry Whitty

A well-pleased audience gave a favourable reception on Monday evening to Mr. Bert Grapho's pantomimical revue. Lively choruses, abundant "gag," and low comedy are the leading features of "What a Lad!"

The plot is a most complex one: written principally around the adventures of the idle son (Joseph) of Squire Halfpenny, who really is some "Lad!" In the village of Corncrake, he is the disturber of the peace, and frequently comes into collision with the village policeman, one Daniel Dizzy. The latter suspects Frank Lightfoot, an artist and sculptor—who is in love with Dora Halfpenny—of being a spy. Dizzy, who is known in the force as "A Demon of Deduction," disguises himself, and his adventures cause much laughter.

The revue is studded with many pleasing numbers, Mr. William Russell's fine voice being heard to advantage. "My Heart is Thine" was especially noteworthy. Mr. Bert Grapho's "I'm Dizzy," with a chorus of policewomen, a topical ditty, met with a good reception, and the vocal contributions of Miss Hilda Gibson, Miss Louie Riordan, and Miss Rita Moya were also much appreciated. Mr. Bert Grapho ("Himself") was the life and soul of the show as the obtuse village policeman, Daniel Dizzy; and Wee Jack Grapho's antics, as the idle son Joseph, certainly deserves the description, "What a Lad!" This diminutive little comedian held the house with his clever imitation of Harry Lauder. Miss Rita Moya was pleasing as Ciss, and Miss Hilda Gibson was a captivating Dora Halfpenny. Miss Connie Wise put in excellent work as Rosie, while Mr. Harry Whitty ably aided as the village postman, Potts. Mr. Ernie Dalton ("one of the lads") was well cast as Frank Lightfoot, and Mr. William Russell was a handsome and musical Archie. Mr. Albert Wood (Amos Bunk), Miss Mary Martin (Popsy), and Bert Kemp (a capital foil to Bert Grapho) as Sparrow, the timid policeman, all deserve mention. Miss Louie Riordan, too, made a favourable impression as Clarrie, an actress.

The specialities introduced delighted the audience.

UNIONISED ENTERTAINMENTS.

At the 24th annual Scottish Trade Union Congress, which opened in Aberdeen, the following resolution was tabled by the Aberdeen Trades and Labour Council:—

That this Congress strongly approves and recommends all affiliated unions to support the efforts of the Actors' Association, the Variety Artists' Federation, the Amalgamated Musicians' Union, and the National Association of Theatrical Employees to unionise every place of amusement in the United Kingdom.

This resolution was moved by Mr. J. R. McIntosh, of the Aberdeen Trades and Labour Council, and seconded by Mrs. Duncan, of the Aberdeen branch of the National Association of Theatrical Employees. An amendment was moved to the resolution by Councillor Higgins, of Glasgow, local secretary of the Electrical Trades Union, and seconded by Mr. T. W. Anderson, Glasgow, E.T.U.:—

That "Electrical Trades Union" be inserted after the word "Musicians" in the resolution.

Mr. Terence Cannon, London, general secretary of the National Association of Theatrical Employees, opposed the amendment, pointing out to Congress that the unions named in the resolution were unions that were exclusively confined to the entertainment industry, and showed Congress that if they accepted the E.T.U. amendment they were opening the door to 19 or 20 other trade unions to come into the entertainment industry—such unions as the Carpenters and Joiners, Painters and Decorators, Federation of Women Workers, National Union of Clerks, and many other unions.

The amendment was lost.

The resolution was then put, and was carried by a large majority, only five voting against.

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"SEVEN NIGHTS IN LONDON."

Play, in Seven Scenes, by Aimee Grattan-Clyndes, produced at the Surrey Theatre on Monday, April 25.

Lord Keith Mannington ..... Mr. George Edwin Clive
Hon. Cecil Mannington ..... Mr. Bert Pemberton
Jim Jukes ..... Edwin Clarke
Napoleon Triggs .. Mr. Liston Graham
Lady Evelyn Quest .. Miss Amber Wyville
Mama Brown ..... Miss May Rosine
Lulu Brown .... Miss Holly Haslewood
Birdie Brown .... Miss Maud Lambert

The story deals with the lives of two brothers, Lord Keith Mannington and the Hon. Cecil Mannington. The latter has forged the signature of Lady Evelyn Quest to a cheque, and she, being in love with Lord Keith, offers to forgo prosecution if the peer will marry her, which he reluctantly consents to do. Into their lives comes Mama Brown, with her adopted daughter Lulu, and a hunchback, Napoleon Triggs, who turns out to be the son of Lady Evelyn. Mama Brown, becoming conversant with this fact, attempts blackmail, and is promptly shot by Lady Evelyn, a crime which is witnessed by Birdie Brown, the natural daughter of Mama Brown, and mistress of the Hon. Cecil. How the murderess attempts to get her son arrested on the capital charge, and how she is baffled, is vividly portrayed. The play, however, ends on a happy note, Lord Keith marrying Lulu, and his disreputable brother making Birdie his lawful wife.

Major honours fall to Miss Maud Lambert for a clever impersonation of Birdie Brown, and a successful character-study is that of Miss May Rosine as Mama Brown. Miss Holly Haslewood gets all the necessary pathos out of the part of Lulu; and Miss Amber Wyville is a vindictive Lady Quest. Lord Keith Mannington is soundly played by Mr. George Clive; and Mr. Bert Pemberton as the Hon. Cecil does equally well; whilst high praise is due to Mr. Liston Graham as Napoleon Triggs, the hunchback. Worthy of mention is Mr. Edwin Clarke, who plays well in the unsympathetic rôle of Jim Jukes, a London crook.

"WON BY A NECK."

Sporting Comedy-Drama, in Six Scenes, by Max Goldberg, Produced on Monday, April 18, at the Alexandra Theatre, Birmingham.

Millicent Gordon .. Margaret Hobart
Hilda ..... Phyllis Rae
Rubie Bird ..... Ada White
Katie Wright ..... Alice Buckland
Capt. Jack Eversleigh ..... Leonard Williams
Jim Flood ..... Arthur Cheevers
Charlie Gordon .. Harold B. Osmond
John Fordham..... E. A. Massingham
P.C. Robinson ..... Alf. Russill
Styles ..... Arthur Sinclair
Jakes ..... Edward Cotter
Nipper ..... Master J. MacKinnon
Mick O'Grady ..... John F. Preston

Mr. Goldberg has turned out a workmanlike play in which humour and pathos are nicely blended, and it is sufficiently exciting to satisfy the most exacting lover of racing drama. The play opens at the Gordons' farm. They are on the verge of ruin, threatened by a rejected suitor of Milly Gordon, who, together with her brother (Charlie), occupy the farm. Mick O'Grady, whom they have rescued from drugs and drink, and who is also a friend of their uncle in America, has sworn to befriend them, and he meets Flash Jim, or Jim Flood, who arrives with the news that their uncle is dead. He is the executor, and Milly and Charlie are heirs to a fortune. They buy the farm, and leave it in the care of their faithful servant, Katie (who is in love with Charlie), and go to London with Flood and his supposed sister, Hilda. These crooks try to swindle them at every turn, and look like fleecing them of their fortune, when suddenly Jack Eversleigh arrives. He is their former landlord's son, and is in love with Milly, though he confesses to her he is already married. Hilda is the woman he has wedded, and whom he thinks dead, but the tables are turned on her by Mick O'Grady, who proves that she married him a year before she married the Captain. A card ramp at the Floods' house is exposed by the Captain, who is running and riding his own horse at Sandown Military Steeplechase. Flood has laid against the horse, and schemes to get the Captain drugged and kidnapped. Mick, who is in the plot, however, substitutes Charlie for Eversleigh, with the result that the Captain turns up in time to ride in the race and win it. A late will is discovered, in which O'Grady has been appointed guardian to the youthful heirs. The Floods are arrested, and Charlie and Katie and Eversleigh and Milly are paid off and made happy. The play is well written, evidently pleased the audience, their laughter and applause testifying to its undoubted success.

DEATH OF MR. F. C. PHILIPS.

Mr. F. C. Philips, who was known to the public as a successful novelist and dramatist, died on Thursday at his chambers in the Temple, aged 72.

Educated at Brighton College, he passed to Sandhurst and was gazetted to the 2nd Queen's Royal Regiment in 1868. He was three years in the regiment, and, having read for the law, was called to the Bar in 1884.

He took the Prince of Wales's Theatre, Liverpool, and in 1874 he ran the St. James's Theatre, London, and later in the same year he leased the old Globe.

Mr. Philips was the author of over twenty novels and of numerous contributions to periodical literature. On becoming a theatre manager he adopted the stage name of "Francis Fairlie." Several of his novels have been adapted for the stage, including "As In a Looking-Glass," in which both Sarah Bernhardt and Mrs. Bernard Beere appeared.

Death of Miss Herbert.

Popularly known for many years as "the beautiful Miss Herbert (Mrs. Rochfort)," this one-time leading actress died at Brighton on the 10th inst., at the age of 89. During her management of the St. James's Theatre she gave Henry Irving his first important London engagement. She made her first appearance in 1854 as Maria Darlington in "A Roland for an Oliver," and she retired from the stage nearly fifty years ago. Amongst the leading parts in which she appeared were Lady Audley, Lady Teazle, Kate Hardcastle, Beatrice, Lydia Languish, and Letitia Hardy in "The Belle's Stratagem."

PHŒNIX PRODUCTION.

"THE WITCH OF EDMONTON."

A Tragi-Comedy, by William Rowley, Thomas Dekker, John Ford, &c., Revived at the Lyric, Hammersmith, on Sunday, April 24.

Sir Arthur Clarington .. Howard Rose
Old Thorney ..... Herbert Bunston
Old Carter ..... Joseph A. Dodd
Old Banks ..... Charles R. Stone
W. Mago ..... } Percy H. Vernon
W. Hamluc ..... }
Three other Country-men { John Garside, J. H. Moore, Adrian Byrne }
Warbeck ..... George Skillan
Somerton ..... Tristan Rawson
Frank ..... Ion Swinley
Young Cuddy Banks .. Frank Cochrane
Old Ratcliffe ..... Frederick Harker
Sawgut ..... Stanley Hughes
Poldavis ..... Cedric Osmond
Justice ..... Charles Carson
Constable ..... Campbell Fletcher
Dog, a Familiar ... Russell Thorndike
Mother Sawyer ..... Sybil Thorndike
Anne ..... Edith Evans
Susan ..... Mary Barton
Katharine ..... Clare Harris
Winnifride ..... Marjorie Gordon

This "known true story by divers well-esteemed poets" saw its first production at the Cockpit in Drury Lane in the latter part of the year 1621, but was not printed until 1658. It is extraordinarily interesting, reflecting as it does the manners, habits, and morals of a time when pitiful old hags were feared and hated for the supernatural powers they were supposed to possess, and were usually made to pay at the stake for their imagined alliance with the devil. Such a one presumably was Elizabeth Sawyer, tried and executed as a witch, April 19, 1621.

The chief story is of a weak and subtly drawn character, Frank Thorney, cozened into a secret marriage with Winnifride, maid and mistress to his master, Sir Arthur Clarington. Frank's gentleman-father threatens to disown him if he refuses to marry Susan (as winning as her name), daughter to a rich yeoman named Carter. Penniless Frank, 'twixt the devil and the deep sea, prefers the former. Thus he finds himself the possessor of two wives and one dowry, and yielding to the suggestion of the devil, he murders fond, trusting Susan, and throws the guilt on two honest gentlemen. The crime is fixed on him by the discovery in his pocket of the knife, stained with Susan's blood, and on his way to execution, beautifully dressed for the occasion in black velvet, bugle-trimmed, he makes an effective repentance, and is given generous and lengthily-worded forgiveness by his own father, Susan's father and sister, Winnifride (glorified as a penitent), and the two fine gentlemen he had falsely accused, into whose heads the question of an alibi had apparently never entered.

As the Witch, Miss Sybil Thorndike had one of those broad, Grand-Guignolish parts that show her power as a melodramatic actress, if they leave untested more than half the measure of her emotional capabilities. She was made up to look the "vile old crone" of historical tradition, and her beautiful elocution was a joy to the ear, especially in the torrents of quick invective that are put into the mouth of the witch. Mr. Russell Thorndike played the Devil in the approved style of melodrama, in deference presumably to the convention of the period. Mr. Ion Swinley undertook the difficult part of Frank Thorney, and played it with genuine feeling, and was particularly good in the confession scene. Miss Mary Barton was a charming and appealing Susan, and Miss Marjorie Gordon put in some excellent work as Winnifride. Mr. Frank Cochrane, as the Clown, played with much quiet humour, and Mr. Joseph A. Dodd was thoroughly good as Old Carter. An exceedingly fine piece of acting was the mad Anne of Miss Edith Evans.

Mr. Allan Wade, the producer, was heartily applauded on his appearance behind the footlights at the close.

"NIGHTIE NIGHT" TRANSFER.

The laugh caused by this Stanley-Matthews farce "gem" of Mr. Percy Hutchison's, in its original home in Shaftesbury-avenue, seems to be even broadened by its transference to the Prince of Wales', where it arrived on Monday. The story of the American husband who meets his old flame in a Pullman car is unwittingly "seen" in the process by one of his relations, and is, by virtue of many another *contretemps* right through a whole set of three acts, unmercifully embarrassed in the truest rollicking farce fashion. The story is still told with all the delightful *brio*, and utter irresponsible abandonment generally, that caused it to be so joyfully received on its first English telling.

Mr. Hutchison is bright and volatile as ever in the chief part. A newcomer to the clever company, whose work (from Mr. Hutchison's downwards) is already well known, is Miss Marjorie Gordon. As the jealous and equally embarrassed wife, Mollie Moffat, she entered on Monday fully into the spirit of things, and, with her own personal charm for enhancement, constituted herself all the big asset that the urgent part demanded.

A little Gertrude Jennings burglar playlet, "Elegant Edward," is now presented as curtain-raiser. As a "gentleman" burglar, Mr. King Fordham is good; and so are Mr. Aubrey Mather, as his counterpart of the "Bill" type, and Miss Betty Belloc, the "silly" little victim who is not so "silly" after all.

BIRTHS, MARRIAGES & DEATHS

DEATH.

COLE.—On the 20th inst., at 17, Thornton-avenue, Chiswick, James Parry, aged 84 (formerly of Maida Vale). Interred, Kensal Green Cemetery.

SHELLEY.—On April 25, at 70, Talgarth-road, Kensington, W., Adolphus Charles, father of the late Herbert Shelley. Aged, 76.

IN MEMORIAM.

LOTTIE COLLINS.—In loving memory of my dear sister Lottie, who fell asleep May 1, 1910. Always in memory—Marie Collins.

LOTTIE COLLINS.—In memory of a dear friend, who passed away, May 1, 1910. Never forgotten.—Esther and Augusta.

FIRST NIGHTS OF THE WEEK.

Sacred Lamp Relighted at the Gaiety—A New Othello—Diamonds are Trumps at the Globe.

"FAUST ON TOAST."

A Gaiety Burlesque, in Two Acts, by Firth Shephard and Adrian Ross, music by Willy Redstone and Melville Gideon, produced at the Gaiety Theatre on Tuesday, April 19.

Faust ..... Mr. Jack Buchanan
Wagner ..... Mr. Morris Harvey
Valentine .... Miss Heather Thatcher
Siebel ..... Miss Nancie Lovat
Hock ..... Mr. Frank Hector
Seltzer ..... Mr. George Barrett
Baked Potato Man .... Mr. Joe Grande
Town Crier ..... Miss Marjorie Brooks
Mephistopheles .... Mr. Robert Hale
Marguerite ..... Miss Renée Mayer
Elsa ..... Miss Mary Leigh
First Imp ..... Miss C. Maule-Cole
Second Imp .... Miss Joan Pickering
Carmen ..... Miss Marie Mitchell
Tosca ..... Miss Kitty Palmer
Mimi ..... Miss Fay Black
Manon ..... Miss Sybil Wise
Valkyrie ..... Miss Mary Morgan
Martha ..... Miss Maisie Gay

The one fault of "Faust on Toast" with which the "sacred lamp of burlesque" is relighted at the Gaiety is that it is taken at such a tremendous pace that the fine work of artists such as Robert Hale, Maisie Gay, and Morris Harvey are effaced by fresh impressions before they are fully grasped. There is a multitude of good material that just dazzles with a flash, and passes by without its just meed of applause, because sufficient time is not allowed to do it justice.

To the uninitiated we must explain that "Faust on Toast" is a ludicrous representation of Goethe's "Faust," turning the play and also the music of the opera into the wildest and most extravagant fun. Mephistopheles, brilliantly played by Mr. Robert Hale, is a jolly devil, with nothing sinister about him, flying up through trap doors with a bang and a flash, or sinking gracefully into the lower regions with a grin and a chuckle, answering, in a jocular song, not very intelligible questions put to "Mr. Devil" by a lot of pretty girls, and proving himself singularly up-to-date in all the slang and gossip of the town. Faust (Mr. Jack Buchanan) is at first a broken-down, but cheery old actor, bearing a wickedly funny resemblance to a frowsy edition of the late Sir Henry Irving, trying with his manager (Mr. Morris Harvey) to extort pennies from the queue waiting outside the picture house where Marguerite, a film favourite with a famous smile, is starred. After his transformation he becomes an elegant, loose-limbed "dancing man," providing some of the neatest dancing and singing duets with Marguerite (Miss Renée Mayer) and Valentine (excellently played by Miss Heather Thatcher). The rapier fight between Faust and Valentine is turned into a comic boxing match that is one of the richest things in the show. Marguerite's dungeon is a comfortable place where the inmate complains that she only gets a five-course dinner and the wardress doesn't play "auction"; while the live episodes between Martha (Miss Maisie Gay) and Mephistopheles are deliciously funny, and played with infectious spirit. In the final scene at the "Last Night" club, Faust manages to elude his contract and marries Marguerite, to become her much-advertised partner on the 'movies.

The composers, Messrs. Willy Redstone and Melville Gideon, have written some exceedingly pretty music for the production. Prettiest of all is the number, "Humming," charmingly sung by Miss Renée Mayer, a sweet and dainty Marguerite. There is a mock-sentimental duet between Faust and Marguerite, "I Love to Sit and Look at You," that will invariably call for an encore, and a couple of charming ballads for Siebel (Miss Nancie Lovat) that were delightfully sung, and met with the warm approval of the audience. Miss Maisie Gay gets ample scope for her sparkling comic powers as Martha, and has some excellent songs, from which she extracts every ounce of humour. The best are "I Want a Man to Hold Me" and "I've Had Some." Mr. Robert Hale as Mephisto is not so well served, so far as the music is concerned, as he might be, but he makes the most of "That's How It Was," an excellent number. Mr. Morris Harvey is invaluable to the cast in a variety of clever little studies, always full of point and humour; while Mr. George Barrett and Mr. Frank Hector put in some sound and excellent work.

The production is lavishly beautiful, and the chorus is pretty, well trained, and dainty, as we expect a Gaiety chorus to be.

"OTHELLO."

Shakespeare Tragedy, Revived at the Court Theatre, on Thursday, April 21.

Othello ..... Godfrey Tearle
Duke of Venice ..... John Collins
Brabantio ..... Alfred Clark
Cassio ..... Frank Cellier
Iago ..... Basil Rathbone
Roderigo ..... Eric Cowley
Montano ..... Eugene Leahy
Gratiano ..... C. Thomas
Lodovico ..... Aubrey FitzMaurice
Desdemona ..... Madge Titheradge
Emilia ..... Mary Grey
Bianca ..... Gwendolen Evans

Mr. Fagan has divided the play into three acts and ten scenes. The scenery he has designed is characterised by the simplicity and beauty that has marked his productions since he started his occupancy of the Court Theatre. Lovely lines, exquisite colourings, softly brilliant lighting, rest and delight the eye without distracting the attention. The Loggia and the Bedchamber scenes are particularly fine, harmonious settings for the tragedies of jealousy and cruel death.

With regard to the acting, it is difficult to compress all that one would like to say into a few words. In the Othello of Mr. Godfrey Tearle, and the Iago of Mr Basil Rathbone, there is so much that is more than good that still leaves something unfulfilled. Mr. Tearle, a splendidly handsome Moor in appearance, with skin hardly more than sunburnt, and short-pointed beard, begins on an impressively dignified note. His demeanour in the Council Chamber is admirable, and he gives the long explanatory speech with great dramatic force. In the great scene between the two men, where Iago works skilfully on his jealousy until Othello is converted, bit by bit, into a mad, unthinking brute, Mr. Tearle goes through the various phases with an emotional strength that is entirely praiseworthy, but after this scene Mr. Tearle's emotion degenerates into an unrestrained violence. Neither is there sufficient restrained stregnth in the last act, though in Othello's remorse Mr. Tearle is sincere and deeply affecting.

Mr. Basil Rathbone's conception of Iago is most skilfully worked out, but he gives us the impression that he failed to act up to his own intentions. He could not quite attain the sinister note, but remains malicious, and at times a most agreeable fellow. Nevertheless, it was a clever, subtle impersonation, and heightens Mr Rathbone's reputation.

Miss Madge Titheradge's Desdemona is sweet and gracious in the first part, and the pathos is extremely well done. A delightful impersonation is the Cassio of Mr. Frank Cellier, splendidly sincere, and meriting the special call for the actor that succeeded the fall of the curtain. Miss Mary Grey is invaluable as Emilia, and her intensity in the last act, when she discovers Iago's deception, carries one away. Mr. Eric Cowley's Roderigo is an original and excellent piece of work, while Mr. Alfred Clark is sound and impressive as Brabantio.

"THE KNAVE OF DIAMONDS."

A Play, in a Prologue and Three Acts; Dramatised by Charlton Mann from the Novel of Ethel M. Dell; Produced at the Globe Theatre on Saturday, April 23.

Sir Giles Carfax...Townshend Whitling
Lucas Errol ..... G. H. Mulcaster
Napoleon Errol ..... Scott Sunderland
Bertie Errol ..... John Williams
Dr. Capper ..... Henry Vibart
Dimsdale ..... E. A. Walker
West ..... F. D. Davis
Jasper ..... Claude Edmonds
Mrs. Errol ..... Lena Halliday
The Maid ..... Ellen Pollock
Dot Waring ..... Cecily Byrne
Lady Carfax ..... Violet Vanbrugh

The great B.P. loves dearly what comes from the pen of an Ethel M. Dell—and now they love it doubly dearly when it forms a play that brings back, after a considerable absence, Miss Violet Vanbrugh, one of the most popular actresses on the English stage. The play pretends to be nothing but honest melodrama, and as honest melodrama it will take its place among this year's none-too-many West End money-coiners.

As every "Dell-ite" knows—and who, after all, hasn't "read" the lady?—the story concerns the wretched career of one Lady Carfax, married to a country squire whose only concerns are the bottle and the chase. She is a sweet woman, of quiet and refined tastes—so that to be horsewhipped in her own drawing-room is not, all said and done, an experience that she either understands or welcomes.

But Carfax goes mad, to the asylum, and then to the grave; and then comes to her, in Napoleon Errol, a man who, though "tiger's cub, hurricane, and firebrand," and "most lurid specimen of civilised devilry," proves most irresistible of all attractions. In the end she marries him, though not until, by his pressing things too far, it has looked as if the fortunes will favour his saintly, sickly brother Lucas. But Napoleon's revelation of a devoted attachment to this unhappy brother "rehabilitates" him.

In the rôle of the long-suffering Lady Carfax, Miss Violet Vanbrugh gave an eminently fine study. By covering it with a beautiful simplicity she made her very unreal character look very real. Altogether she played with that infinity of tact one ever associates with her work.

As the husband, Mr. Townsend Whitling made a tremendous success. The early demise of the villain is generally a popular circumstance, but, in "The Knave of Diamonds," even the shouting, swearing, tumbler-smashing Carfax—played, at any rate, by this actor—would have almost found his entrances welcomed right to the end.

Mr. Scott Sunderland, as Napoleon, was very effective in his particular kind of storming, a la "tiger's cub," though he did not always, to our mind, fully convey that "super-irresistibility" he was supposed to possess; and, as the unfortunate brother, Lucas, Mr. G. H. Mulcaster acted with a gentle pathos that made perfect relief.

Each of the other parts was in the best of hands, there being occasion for special mention, perhaps, of the dear old butler of Mr. E. A. Walker, the thoroughly "atmospheric" innkeeper of Mr. Claude Edmonds, and Miss Cecily Byrne's Dot Waring. Miss Waring played her little ipgénue part with a very particular sweetness.

LONDON SUBURBAN THEATRES.

KING'S, HAMMERSMITH.

That clever American musical play, "Irene," is at the King's, Hammersmith, this week, and on Monday night a large audience gave it a warm welcome. The company is of the best, and both principals and chorus work to the top of their bent, the result being seen in a rattling performance. Such popular musical numbers as "My Alice Blue Gown" and "Irene" go with a tremendous swing, and the concerted pieces are chorused with great effect; whilst the dancing is also smart and finished. Among a talented cast, Joan and Noreen Feist are outstanding figures as the mannequins. Miss Dorothy O'Shann makes a big hit in the rôle of Irene. Gifted with much charm of manner, great personal attractiveness and boundless talent, she wins all hearts, and was rewarded on Monday with tremendous applause. Mr. W. Percy, as Madame Lucy, is a comedian of the first order, and keeps the audience in the merriest of moods. Mr. Claude Bailey in the part of Irene's lover scores a distinct personal success, his robust voice and skilful dancing making him a warm favourite. Mr. Raymond Ellis is an excellent Frenchman, his quaint mannerisms being particularly diverting. Mr. Jack Swinburne also does first-class work.

Campaign against Curling Tongs.

We are still suffering from a shortage of fuel, and even the vainest will prefer to have a fire in the sitting-room rather than keep the gas on in the bedroom in order to "wave" her hair.

What a barbaric survival this twisting of the hair with hot irons is! We exclaim in amused disgust at the blackened teeth, ringed noses, and clay-bleached hair of South Sea Island belles, and countenance this truly savage proceeding ourselves.

Why is it that "transformations" and hair-dyes have such an enormous sale? Simply because society women ruin their hair—literally burn it up with hot tongs—and are forced to call in art to assist outraged nature.

Certainly one cannot deny that waving hair is becoming to the majority of women, and that Nature is none too prodigal of the gift. But is it necessary to resort to such extremities to produce?

Of course not. There are certain extracts which are not injurious to the hair and which, used judiciously, foster the natural waviness of the hair. Of these, silmerine is generally conceded to be the most beneficial. The hair is slightly damped with this fluid, combed down in the way most becoming to the person using it, and either rolled up in curlers or fastened with slides. To produce a single wave it is sufficient merely to damp that part of the hair where the wave is required, and to insert a small slide in that place. The hair on either side of the slide should be puffed up, and in a few hours, if this has been done, a deep wave will appear.

THE WIMBLEDON.

A crowded and enthusiastic audience were present on Monday night to welcome that ever delightful comedy actress, Miss Connie Ediss. Mr. Thos. C. Dagnall's company, who presented the Criterion success, "Lord Richard in the Pantry," includes several of the original cast, as well as the above lady, for Mr. George Shelton again took the part of Carter, with his usual success; Miss Grace Lane was charming as ever as Mrs. Sylvia Gayford; Mr. Percy Foster again did well as Capt. Bannister and Miss Nellie Bowman caused screams of laughter for her inimitable rendering of Gladys, the kitchenmaid. Miss Ediss had a hearty welcome on her first appearance, and was heartily applauded at the fall of each curtain. Mr. Victor Stanley deserves no little praise for his clever rendering of the long part of Lord Richard Sandridge, Miss Maud Garth was quite satisfactory as Lady Violet Elliott. Miss Andree D'Ylma was pleasing and amusing as Evelyn Lovejoy, Mr. Justin Gray did well in the dual part of Arthur Thompson, and later as Inspector Brown. Miss Alma White was pert and pretty as Bryan, and Miss Lucy Conway was good as the inquisitive Rose. Everyone voted the comedy a "real scream" and it is sure to do splendid business this week.

BOROUGH, STRATFORD.

Sir J. M. Barrie's fanciful play, "Mary Rose," is new to audiences here, and it has met with a good reception. The spirit of the piece was entered into sympathetically on the opening night, and Norman O'Neill's music was followed with close attention. Miss Kathleen Kilfoyle won all hearts as Mary Rose, and at the close of the last act was warmly recalled several times. The rôle of Harry was powerfully played by Mr. Edgar Norfolk, who also undertook the part of Simon Blake, Mary's husband. Mr. J. S. Carre and Miss Eugenie Vernie were respectively the parents of Mary, Mr. and Mrs. Morland, and were quite successful. The subsidiary parts of the caretaker of the Sussex home, Mrs. Otery, Mr. Amy, the minister, and Cameron, who conveyed Mary Rose on the two notable occasions to the island, were ably interpreted by Miss Lola Duncan, Mr. Wallace Evennett, and Mr. Matthew Norgate respectively.

GRAND, CROYDON.

Supported by an excellent company, Mr. Frank Forbes-Robertson is appearing here this week in "The Passing of the Third Floor Back."

A crowded audience on Monday evening bore testimony both to the popularity of the play and leading actor. Mr. Forbes-Robertson's impersonation of the Stranger left little to be desired; it was given with studied effect and refinement, and the audience signalised its appreciation by frequent applause.

Mr. Frank Heath Saunders as the retired Major was excellent, and the part of Vivian his daughter, was admirably played by Miss Constance Pollard.

Miss Agnes Davidson hit off the landlady to a nicety, and she was assisted most capably by Miss Dorothea Stuart in the capacity of the slavey. As Joe Wright, the retired bookmaker, Mr. Frank Milray handled a difficult part with skill, and the Jape Samuels of Mr. W. H. Humphreys is deserving of mention. Messrs. Dennis Barry and J. Leonard Perret, and Mdmes. Josephine Middleton, Edith Cruikshanks, and Minnie Watersford, as the other dwellers in the boarding house, each did well in their respective parts.

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What fair argument can be advanced against the right of a Composer or Author to receive compensation for the public performance for profit of his work by theatres, hotels, restaurants, dance halls, etc.? Are not the Composer and Author, the twin foundations of every form of musical enterprise conducted for profit, justified in asking an equitable return for their labors?

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Every musical union, every musician, every dealer in music or musical merchandise, every manufacturer of musical instruments, every manager of a theatre or other establishment where music is played for profit, should enlist on the side of the Composer and Author in his efforts to acquire something that belongs to them by right and by law.

An examination of the list of Publishers who are members of this Society will disclose that the compositions in their catalogues are the leading numbers in popular demand to-day, and every leader or musician who desires to give a first-class performance finds it essential to use many of their numbers.

In conclusion, we want everybody connected with music or the musical industry to feel, as we do, that our cause is a legal and a just one. Musical instrument manufacturers, phonograph manufacturers, amusement proprietors, etc., have amassed fortunes that would not have been possible except for the Composer and Author. So let the Composer and Author come into their own, thereby encouraging them to continue in a line of endeavour that means so much to the entire civilised world, and is of prime and vital importance to musicians.

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THEATRICAL GOSSIP.

Budget Disappointments—Standard Contract and Illness—The Theatrical Revival—Flats to Let for Actors.

Entertainment Tax Incubus.

Any hope that the new Budget would provide some relief in regard to the entertainments tax are dissipated by the financial proposals for the coming year, which reveal no prospect of a concession of any sort. Considering that only last week the Government were asking theatres to "carry on," even at a loss, in order to counteract the industrial unrest, it seems ironical that no steps should be taken to remove the incubus from which they have so long suffered.

Actors' Association Matters.

The secretary of the Actors' Association emphasises the fact that the Standard Contract does not provide for the payment of an artist during the time that he or she may be absent through illness. Members can, however, insure themselves against this possibility by means of a special insurance policy. For a small monthly, quarterly, half-yearly, or annual premium, individual members can receive a weekly salary up to 52 weeks, according to the amount of the premium. Any member who may desire further particulars of this policy should immediately get into touch with the secretary.

Valentine Memorial Fund.

The Council is having books of "bricks" printed, which will be valued at 2s. 6d. per book—each book to contain 30 "bricks" at one penny each. If each member would purchase a book of stamps this would mean the sale of 6,000 at 2s. 6d.—£750. Members should have no difficulty whatever in selling these penny "bricks" to other members of the profession or members of the general public who are interested, and, therefore, it will be possible to raise £750, possibly in a month, without it actually costing any of the members a farthing.

Propaganda Meetings.

Members are reminded that these meetings are held every fortnight in the rooms of the Association, when matters of mutual interest are discussed. The next meeting will take place on Thursday, May 5, and it is hoped that as many members as possible will attend. Non-members are also invited.

At the Council meeting of the A.A. on Friday a vote of condolence was passed with the relatives of the late Mr. John Hastings Batson.

Consoling Queues.

Public interest in the London theatres took on a distinct revival on Tuesday night, and by matinée time on Wednesday afternoon there were consoling queues at the doors of many theatres. Among the first to feel the effect of this welcome change from the recent doldrums has been the St. James's Theatre, where "Polly with a Past" had apparently taken a firm hold when the recent labour troubles caused a temporary set-back.

Miss Alice Moffatt still remains invalided. During her enforced absence the part of Myrtle Davis is being admirably played by Miss Nancye Kenyon, one of last year's medallists at the Royal Academy of Dramatic Art.

Actors' Orphanage.

A meeting of the Actors' Orphanage Committee was held at Wyndham's Theatre on April 13, when the following members were present: Mr. Cyril Maude (in the chair), Miss Phyllis Broughton, Miss Renee Kelly, Miss Viola Tree, Miss Hilda Trevelyan, Miss May Warley, Mr. Gerald du Maurier (president), Mr. Charles Cruikshanks, Mr. Ben Webster, Mr. Edmund Gwenn, Mr. C. Aubrey Smith, and Mr. Anslow J. Austin (hon. secretary). Two new cases were admitted to the Orphanage, and several letters of thanks in connection with recent admissions were received.

It was reported that the charming little flats which the Committee are building, as an investment, on part of the Langley Village site, were progressing very satisfactorily. Although the Committee have many applications for these flats a selection of tenants will be made, people in the profession being given preference.

Licensing of Managers Bill.

The employers' section of the Drafting Committee of the Entertainment National Industrial Council held a meeting at the Midland Hotel, Manchester, on Wednesday, to consider the proposed Licensing of Managers Bill, which is to take the place of the former Bill promoted by the Bishop of London and found unworkable. The Association of Touring Managers was represented by Mr. Louis Casson, and others present were Mr. Montgomery, Mr. J. D. Clarke (of Birkenhead), Mr. Percival Percival (secretary of the Provincial Proprietors and Managers' Association), and Mr. Lustgarten (counsel). The terms of the proposed measure were fully discussed, and will be submitted to the full Drafting Committee on May 3.

Everyman Theatre.

The success of the Shaw season at the Everyman has induced Mr. Norman Macdermott to extend the season past the advertised date. On account of an outstanding contract, however, it must be interrupted to permit of the appearance of Miss Edmee Dormeuill in "Reggie Reforms," a new farce by Irene Bubna and E. Camiller, which will be produced on May 2. The Shaw season will be resumed with "Major Barbara" on May 9, and this play will be followed by "Man and Superman."

The Rehearsal Club.

The annual meeting of the Rehearsal Club will take place at Wyndham's Theatre on Friday, April 29, at three o'clock. Princess Christian, the president of the club, has promised to be present. The chair will be taken by Mr. Gerald du Maurier, and the speakers will include Miss Irene Vanbrugh, Miss Violet Loraine, Miss Ena Grossmith, the Archdeacon of London, Mr. Donald Calthrop, Mr. Leslie Henson, Mr. Will West, Mr. Gilbert Hare, and Miss Dorothy Overend. Tickets for the meeting can be had on application only, enclosing a stamped, addressed envelope to the hon. treasurer, Mrs. Mayne, 101, Queen's-gate, S.W. 7.

Macdonald and Young's New Quarters.

This week-end 33, Lisle-street will be vacated by Macdonald and Young, whose ever-growing interests necessitate removal to larger premises. After April 30 they will be found installed in palatial offices at Emanwye House, Bernard-street, W.C. 1, just over Russell-square tube station. The 'phone number is Museum 8035.

Death of Herbert Shelley's Father.

The father of the late Herbert Shelley has not long survived the loss of his son, whose death we recorded a few weeks ago. We regret to learn that Mr. Adolphus Charles Shelley passed away on Monday, at the advanced age of 76.

Actors' Benevolent Fund.

At the committee meeting of the A.B.F. on Thursday the sum of £167 17s. 6d. was granted in relief, inclusive of emergency. Forty-two cases were considered, and of these thirty-eight were assisted, irrespective of £71 1s. 6d. granted in weekly allowances.

The secretary of the Actors' Benevolent Fund very gratefully acknowledges the receipt of £60 from the hon. secretary of the Three Arts Club, Manchester, the amount being subscribed by its members at the club concerts.

Miss Florance Mathews.

After six years' absence from the stage we hear that Miss Florance Mathews—the charming wife of Mr. Fred Duprez—will shortly make her reappearance under the management of Messrs. Wylie and Tate, by whom she has been specially engaged to appear in "Mr. Manhattan," which commences another tour at the King's Theatre, Southsea. Prior to playing in this country Miss Mathews—who, by the

[*Photo Mora, Brighton.*
MRS. FLORANCE MATHEWS.

way, is a cousin of the late James Mathews, who was for many years manager of the Duke of York's Theatre, and more recently in a similar capacity in New York—played many Shakespearean parts in Australia, and her favourite character was that of Juliet in "Romeo and Juliet."

Death of Old "Era" Correspondent.

We are sorry to announce the death of our Leicester representative, Mr. George Jarvis, who passed away at his residence, 22, Tennyson-street, Leicester, on Sunday afternoon, after an illness of two months. Many friends in the profession will mourn his loss, as he was highly respected by all who came in contact with him. He represented "The Era" for over twenty years. The funeral takes place on Thursday, at Welford-road Cemetery.

"Won by a Neck."

Mrs. Fred Osmond has scored an undoubted success with Max Goldberg's latest play, "Won by a Neck," which claims to be the only sporting drama now on the road. Birmingham audiences have expressed their approval by laughter and applause. The play is lavishly mounted and dressed, and should be a big success on tour.

"The 'Ruined' Lady."

On the visit of Rosa Lynd's Company in "The 'Ruined' Lady" to the Artillery Theatre, Woolwich, next week, Miss Lynd will reappear in her original rôle of Ann Mortimer, which she created and played with such success during the whole of last season at the Comedy Theatre.

The Drama in Bradford.

A correspondent in the local Press has been declaring that the drama in Bradford was dead, and Mr. Francis Laidler has responded in a letter, proving that such is by no means the case. "The situation," writes Mr. Laidler, "is that the Bradford Prince's Theatre from Aug. 1 next becomes the successor to the Theatre Royal as Bradford's No. 1 theatre, and will put Bradford on the tours of all the best theatrical attractions, and the position of Bradford playgoers will be quite as good as, or better than, that of playgoers in Leeds, Manchester, Liverpool, Sheffield, Birmingham, etc.

"After the alterations at the Prince's Theatre during the summer, twice-nightly melodrama will disappear except for eight weeks during June and July, when first-class theatres in other towns are closed, and I am as certain of the success of the Prince's Theatre under these new conditions as I am of the success of the Theatre Royal as a first-class picture-house, or as I was of the ultimate success of the Alhambra when it was first built.

Mr. Louis Calvert.

This grand old actor, whose reputation is world-wide, and whose work as a producer has no equal, is now devoting his spare time to teaching elocution, voice production, and natural acting. Amongst his pupils are many well-known professionals, who are being coached in special parts, and who find the assistance of such a master of the art invaluable. The studios are at 7, Paddington-street, near Baker-street Tube, and Mr. Scott Alexander, who is also a producer of some importance, is managing for him.

In addition to this work, Mr. Calvert thinks of reviving "The Hunchback" shortly in the West End, with a strong cast, including himself, in his favourite rôle of Master Walter. He has also up his sleeve, for probable early production, an American comedy, which he brought back with him from the States.

Manchester Theatre Anniversary

The Royal Osborne Theatre, Manchester, celebrated its twenty-fifth "birthday" on the 17th inst. Opened in April, 1896, by Messrs. W. H. Broadhead and Son, it is now the "mother-theatre" of a circuit which includes 17 entertainment houses, distributed over Lancashire. A staff gathering signalised the anniversary, and a silver loving cup was presented to Mr. Percy B. Broadhead, a member of the firm, by Mr. J. Brearley, the resident manager of the theatre.

Jack Swinburne.

Prior to taking up his engagement as Bobbie Harrison in "Irene," which he is playing with such success this week at the King's Theatre, Hammersmith, Mr. Jack Swinburne toured in South Africa, playing the part of The Boy in "The Boy," and the press over there were unanimous in praise of his performance. Before going to South Africa he was at the Comedy Theatre in the revues "Bubbly" and "Tails Up."

Dorothy O'Shann.

At the Hippodrome, Golder's Green, last week, Miss Dorothy O'Shann scored a big hit in the title-role of "Irene," and the audiences there were very enthusiastic in praise of her work. Miss O'Shann understudied the part of Jane in the orignal production at the Empire, and prior to that was a member of the Follies during their season at the Criterion and the Strand Theatres. "Irene" is at the King's, Hammersmith, this week.

"Serve You Right!"

We understand that those wonderfully clever comedians, the Brothers Morris, have started a revue entitled "Serve You Right!" It is a beautifully mounted production in which the brothers are prominently featured and are supported by thirty performers. Everyone will wish the versatile artists the best of good fortune.

The "Hustler's" Showmanship.

Councillor W. W. Kelly intimates that the engagement last week at the Shakespeare Theatre, Liverpool, of Mr. Albert Chevalier in "My Old Dutch," proved a gigantic success, and, notwithstanding the curtailed tramway service and the general air of restriction and anxiety peculiar to Merseyside at the present time, challenged some of the more conspicuous records of the theatre. This week Mr. Kelly has those old friends, "Potash and Perlmutter."

Mr. Kelly was found last week by our representative to be in a state of unbridled glee. Asked for the cause of this merriment Mr. Kelly intimated that he had just succeeded in bringing off a coup of the first order, adding that when the Liverpool public "knew what he knew" they would be loud in their praises of his successful showmanship.

DEATH OF MR. JOHN HASTINGS BATSON.

Much respect for the memory of an old actor was shown at the funeral of Mr. John Hastings Batson, who, at the age of 79, after two months' illness, passed peacefully away on the 18th inst. The interment took place on Saturday at Westminster Cemetery, Hanwell. Among those present were Miss Georgina Hamilton, Miss May Conrade (representing the Actors' Association, of which Mr. Batson was a member).

Mr. Batson was the son of a well-known architect in England and Australia, and made his first appearance on the stage at Christchurch, New Zealand. In 1870 he visited India and made a hit in Calcutta by his performance of Hamlet. His travels may be said to have been world-wide, for he visited the Straits Settlements, China, and Japan, and later South Africa, returning to England in 1881.

THE LATE J. HASTINGS-BATSON.
[*Photo Wakefield, Ealing.*

Mr. Batson, in the course of his long and varied stage career, had played in almost all Shakespeare's plays, and had appeared in tragedy, comedy, and burlesque. He visited South America in 1884, and was in the original cast of "The Dancing Girl," at the Haymarket, with Tree; he also appeared with George Alexander in "The Struggle for Life" at the Avenue, and played Sir John Garnett in "The Great Ruby," under the management of Mr. Ben Greet.

SHAKESPEARE BIRTHDAY CELEBRATIONS.

The Stratford Festival—The "Old Vic" Revel—Everyman's Tribute—Urban Club Commemoration.

AT STRATFORD-ON-AVON.

FROM OUR OWN CORRESPONDENT.

The Birthday Commemoration was carried through at Stratford-on-Avon with a happy disregard for industrial troubles, and even the April showers failed to damp the ardour of the thousands of pilgrims who found their way to the pleasant Warwickshire town. The unfurling of nearly 50 national flags in Bridge-street provided a beautiful spectacle. The Mayor (Mr. E. Fox) was by right entrusted with the King's flag; Mr. A. D. Flower stood by that of St. George; Sir Sidney Lee, Wales; Dr. Marie Stopes, Japan; James Hackett, the American actor, released the Stars and Stripes; Bridges Adams found time to come from the theatre to unfurl the Honduras emblem; Canon Melville acted for Scotland; and at a given signal the flags floated out bravely upon the breeze. It was a fitting start to a memorable day.

The Mayor presided at the Shakeskpeare Club, and recalled the fact that a club existed at Stratford in 1824, and that the King became its patron. Sir Sidney Lee gave an interesting address on "Shakespeare and Our Allies," observing that the devotions of Americans to Shakespeare and to England was quite independent of the efforts of certain politicians to twist the lion's tail. French romanticists of every age had discovered in Shakespeare a stimulous and a consolation. As one writer pointed out, "Shakespeare is the friend whom Heaven has given to the unhappy of every age and every country." On this, the anniversary of the poet's birth, the Shakespeare Society of France had sent its warmest wishes to the Shakespeare Society of Stratford-on-Avon.

The pilgrimage to the grave presented a charming vista, hundreds making their way through the quiet Stratford streets, with their quaint gabled dwellings, to place their offerings of spring flowers in the stately fane on Avon's banck. The boys from Shakespeare's School naturally headed the procession.

Sir Sidney Lee handed in a wreath of bays from the Trustees and Guardians of the Birthplace, with the lines culled from the prefix to the First Folio Edition:

Be sure our Shakespeare, thou can'st never die,
But crown'd with laurel, live eternally.

Another emblem came from the Sunday Shakespeare Society (Red Lion-square, London), and there was an abundance of spring flowers that Shakespeare loved to praise.

In the afternoon some young men and maidens from Ilmington, a pretty village situated on the spur of the Cotswolds, gave an exhibition of Morris and country dances in the Bancroft, and at the meeting of the Memorial Governors it was announced that by the generosity of a London donor, who desired strict anonymity, an extensive assemblage of personal relics of Sir Henry Irving had been presented to the Library, doubtless the finest collection of souvenirs ever assembled of any one actor. Sir Henry Urwick proposed the following resolution, which was carried unanimously: "That this meeting deeply regrets the absence of Sir Frank Benson, who was so honourably connected with the Festival for so many years. It also hopes he will be present in some capacity at a future Festival, and instructs the Management Committee to endeavour to secure his co-operation."

THE MEMORIAL THEATRE.

"Antony and Cleopatra," possibly the most wonderful of all the historical plays, was first produced at the Stratford Festival in 1895, when Frank Benson and his wife, the late Frank Rodney, Lyall Swete, Oscar Asche, Lily Brayton, and the late George Weir were in the cast. On Saturday night there were very few stage luminaries, but, to quote the words of James Hackett, it was a superb performance. Dorothy Green as Cleopatra, dominated the play, and her acting in the scene with Diomedas when the latter brings the news of Antony's marriage to Octavia, and again in the death-scene, when she applied to her bosom the envenomed instrument of death provided great opportunities of which she made the most. Her devotion to Antony led many to forgive her errors. It was a powerful piece of acting. As Mark Antony, Edmund Willard brought into play that curious mixture of qualities, bravery to the point of recklessness, and prodigality, and Percy Rhodes as Octavius Cæsar emphasised the contrast between himself and Antony. Baliol Holloway in the character of Enobarbus, was a striking success; Maurice Colbourne was a manly Pompeius; and Mabel Todd and Gwen Richardson were devoted attendants on Cleopatra. The tragedy lends itself to scenic display, and Bridges Adams harmonised his colours with wonderful effect.

THE OLD VIC.

The method adopted by the Old Vic. of celebrating the birthday of our great national poet and dramatist took the form of a performance of "Hamlet" in its entirety. When the curtain rose on the world-famous tragedy promptly at one o'clock, not only was every seat occupied, but even standing-room was difficult to obtain. The normal "three hours' traffic of the stage" was doubled on this occasion, with one interval of half an hour, but no one could have left the Old Vic. on Saturday evening with any other feelings than those of exhilaration and gratitude.

Seldom have we seen the right atmosphere so truly created, and for this our thanks are due, in great measure, to Mr. Robert Atkins, who was responsible for the production. The rough splendour of the Court scene, with its rich and beautiful colouring, for example, was simply, but perfectly presented.

Many members of the company had been seen before in the parts they played on this occasion. Mr. Ernest Milton has, in the past, received high praise for his fine performance as the Prince of Denmark, but surely he can never have given a more beautiful rendering of that trying rôle than he did on Saturday. It was a performance of which any actor might have been proud. Miss Florence Saunders once again made a magnificent Queen; and Mr. Wilfred Walter was admirably cast as the King. Conspicuous, too, was the very individual and touching performance of Miss Mary Sumner as Ophelia. Mr. David Gill as Horatio, and Mr. Frederick Harker as Polonius, both delivered their lines as only actors at the Old Vic. do deliver them; and the Ghost of Mr. Austin Trevor was a great success.

THE OLD VIC. REVEL.

The house was crowded from floor to ceiling on Monday night with one of the most enthusiastic audiences in the world, including many old Shakespeareans, before and behind the curtain. The greatest moment of the evening was when Miss Ellen Terry appeared in the familiar red robes of Portia. In the famous trial scene it was a joy to hear the voice of our greatest actress speaking the well-known and splendid lines. Mr. Tom Heslewood, as the Jew, and a number of members of the Old Vic. company, gave her excellent support. The wonderful veteran, Miss Geneviève Ward, repeated her performance as Margaret in "Richard III.," and Miss Sybil Thorndike was uproariously applauded for her appearance as Queen Katherine in "Henry VIII.," in which Mr. Lewis Casson played Griffith. Miss Hutin played the short scene from "Macbeth," that was given at the Everyman Celebrations on the previous Saturday, and Mr. Russell Thorndike was splendidly in form for his Touchstone scene.

Other very enjoyable items in the programme were the Excerpt from "Henry IV." (Part II.), most amusingly played by Mr. Andrew Leigh and Mr. D. Hay Petrie, as Shallow and Silence, and Mr. Ernest Leads as Falstaff; the scenes from "Hamlet" (with Mr. Ernest Milton as the Prince, and Miss Florence Saunders as the Queen); "Midsummer Night's Dream," in which Mr. Wilfred Walter was exceedingly good as Bottom; and the scenes from "As You Like It" and "Romeo and Juliet."

THE EVERYMAN CELEBRATION.

The Everyman company was considerably augmented on Saturday last for the special anniversary programme. Many well-known Shakespeareans appeared at both the matinée and evening performances, and a fine finishing touch was given to the festival by the reappearance of Miss Ellen Terry in one of her most successful parts, Portia, in the Trial scene. A delightful rendering of the famous scene from "The Taming of the Shrew," in which Petrucio brings home Katherine, was given by Mr. Ben Webster and Miss May Whitty, who were well supported by Miss Clare Greet as Curtis, Mr. Harold Scott as Grumio, and some half-dozen other members of the Everyman Company. Miss Gertrude Kingston and Mr. Murray Carrington played most amusingly the second scene of Act IV. of "Much Ado About Nothing"; and another very welcome reappearance was that of Miss Esme Beringer as Constance in the poignant scene in the French King's tent in "King John." It was a magnificent piece of acting. Mr. Leslie Banks played the King and Mr. Walter Herbage Pandulph. Another pleasant experience was to see Mr. Brember Wills repeat his performance of the Prince of Aragon in the casket scene from "The Merchant." Every movement and line was a joy to the eye and ear, and Mr. Wills was charmingly supported by Miss Dorothy Massingham as Portia and Miss G. Johnstone-Campbell as Nerissa. In Act II., Scene IV., of "Measure for Measure," Mr. George Hayes gave a fine study of Angelo, and Miss Mona Limerick appeared in an original rendering of Isabella. The balcony scene from "Romeo and Juliet" was exquisitely enacted by Mr. Nicholas Hannen and Miss Muriel Pratt; and a short scene from "Macbeth" was cleverly played by Miss Hutin Britton, Mr. Orlando Barnett, and Miss Margaret Damer. Other items on the programme included a scene from "The Dream"; an amusing trifle from "Henry V.," with Miss Olga Slade as Pistol, Miss D. H. Dixon as the French soldier, and Miss Audrey Cameron as the boy; the recital of a sonnet by Mr. J. Fisher White; and some songs from the plays delightfully rendered by the Lady Maud Warrender.

THE URBAN CLUB.

The sixty-second Shakespearian Festival of the Urban Club was celebrated on Friday evening at Anderton's Hotel. Mr. S. R. Littlewood presided and the guests were Miss Mary Sumner, Miss Florence Saunders, and Mr. Ernest Milton, all members of the "Old Vic." company. There were also present Mrs. Littlewood, Mr. Fisher White, Mr. Charles Cruikshank, Mr. Sydney H. Pardon, Mr. Acton Bond, and Miss Eve Donne (Mrs. Acton Bond).

The Dark Lady.

The chairman proposed the toast of the evening, "The Immortal Memory of Shakespeare," and made the mysterious "Dark Lady" the subject of his address. He suggested in the first place that the woman, who, above all others, influenced Shakespeare, was the one particular woman who was to be traced not only through the Sonnets, but all through his plays, and who instead of being maligned and traduced, deserved not only their praise, but to a great extent their gratitude. Right through the plays did this lady of the sonnets crop up, and her influence was always to the good. If this woman had had any evil effect upon Shakespeare it would surely have been reflected in his plays. The speaker proceeded to refer to the various heroines of Shakespeare as affording evidence of his contention that the dark lady had in his early days exercised a good and inspiring influence upon "the poet of all time."

"Our Guests."

The toast having been drunk in silence, Mr. Sydney H. Pardon proposed "Our Guests," coupled with the names of Miss Mary Sumner and Miss Florence Saunders, and Mr. Ernest Milton. He admitted, amidst laughter, that he had never been inside the "Old Vic.," but promised that he would in the near future remedy this omission.

Miss Mary Sumner, in response, said that she and her fellow members of the company felt very honoured by being asked to be the guests of the club, and to use a Shakespearian quotation, "I hope we may be better friends."

The toast was also acknowledged by Miss Florence Saunders, and in the absence of Mr. Robert Atkins, who was playing "Richard III." that evening, by Mr. E. Milton, who announced that he had been requested by Dame Geneviève Ward to send a message of love to the gathering. Mr. Milton referred to the excellent work which Mr. Atkins had done at the "Old Vic.," and also testified to the absolute spirit of camaradie which prevailed in that theatre.

A Presentation to the Club.

Mr. Charles Cruikshanks gave the health of the chairman in eulogistic terms, and took the opportunity of presenting to the Urban Club an address in old script (a gift from a friend of his, a lady novelist) "to the honour and in honour of the unrivalled Bard of Avon, William Shakespeare."

The chairman responded, and the health of the hon. secretary, Mr. E. Charles Fache, was also proposed and cordially received.

In the course of the evening Mr. Fache recited in admirable style Biron's speech on Love, and songs were admirably given by Miss Katherine Dyer, Mr. Harold Jenner, and Mr. Robert Anthony; also duets by Miss Jeane Paule and Mr. Anthony. Mr. John Batten contributed a pianoforte solo, and also acted as accompanist.

THE SOUTHWARK PILGRIMAGE.

Despite the inclement weather—and the roadways were deep in mud and the rain-clouds putting in overtime—the annual Shakespeare pilgrimage to Southwark on Saturday was well attended. The whole district is, of course, rich in memories of the Bard. The first assembly was at the picturesque old Southwark Cathedral, where a commemoration service was held. For the occasion the beautiful memorial tomb to Shakespeare was specially illuminated, and wreaths were placed on it by representatives of the London Shakespeare League, the "Old Vic.," parishioners of St. Saviour's, and a number of private admirers.

The order of the service was rich in Shakespearean association. The opening voluntary was a series of compositions by Byrd, Morley, and John Bull, all contemporaries of the Bard; the motet, "God's Goodness Hath Been Great To Thee" (music by Bridge), was composed of a part of Act 2, Part 2, of "Henry VI."; the anthem, "O God of Battles" (Ivor Atkins), was from Act 4 of "Henry V." Mr. Russell Thorndike, of the Little Theatre, revived happy memories of the "Old Vic." when he read the lesson, and an impressively appropriate note was struck by the second anthem, "Let Us Now Praise Famous Men" (Wesley).

The preacher was the Rev. Basil G. Bourchier, vicar of St. Jude's-on-the-Hill, Hampstead. His text was itself a tribute to the man the congregation sought to honour. It was: "He knew what was in men," and the theme ran, in brief, that while mostly the community was divided into the two classes of optimists and pessimists, Shakespeare took the sane and centre course. Shakespeare, he said, knew what was in men; he understood human nature as few had done, and he was able to interpret it for all ages.

AN ACTOR'S TRIBUTE.

The programme of the pilgrimage following the service was altered on account of the rain. It had been planned to assemble on the site of the old Globe Playhouse, where Mr. Russell Thorndike was to deliver a panegyric. Instead the company adjourned to the Chapter House, and Mr. Thorndike's tribute was a magnificent piece of work, alike in composition and delivery. He traced the history of Shakespeare's association with Southwark. Of Shakespeare the man, Mr. Thorndike declared they could use no better words than those of the playwright himself when he wrote:—

"His life was gentle, and the elements
So mixed in him, that Nature might stand up
And say to all the world—this was a man."

Answering the question as to how the lovers of Shakespeare in London could honour "The Swan of Avon," as Ben Jonson hailed him, Mr. Thorndike supported the suggestion of a Shakespeare Memorial theatre, library, picture gallery and museum for the Metropolis.

In the afternoon the party assembled in the Cathedral garden and later visited the sites of the Shakespearean theatres. Members of the Oxford and Bermondsey Club and students from the Barnsbury Central School gave scenes from "Twelfth Night" and "Henry IV."

BRITISH EMPIRE SHAKESPEARE SOCIETY.

Shakespeare's birthday was observed by the British Empire Shakespeare Society on Saturday in a manner which was as sincere as it was unpretentious. The celebration took the form of a selection of recitals, dramatic readings, and songs, given at the Botanical Theatre, University College, on Saturday evening. In the main, the excerpts from "Antony and Cleopatra," "Richard III.," "Henry VIII.," and "Coriolanus" were well chosen. The serious element abounded overmuch, however, and the scene from "Two Gentlemen of Verona," substituted at the last moment for a scene from "The Merry Wives of Windsor," hardly provided the necessary light relief. Nevertheless, there was some wonderful elocution and acting, notably from Miss Esme Beringer, who rose to big dramatic heights as Volumnia in Scene IV., Act V., of "Coriolanus"; from Miss Eve M. Donne, who acted with impassioned fervour in the scene from "Antony and Cleopatra," in which Cleopatra learns of Antony's marriage; and from Mr. Acton Bond in the celebrated "Fall of Wolsey" scene from "Henry VIII." Mr. Bassett Roe was a duly imperious King Hal; and other ladies and gentlemen to give of their best (which was saying a great deal) were Miss Winefred Oughton, Miss Brenda Cross, Miss Constance Newell, Miss M. Bruce Low, and Messrs. Howard Rose (a dignified Coriolanus), Jevan Brandon-Thomas, Horace Sequeira, Leonard Sickert, and Andrew Leigh. Traditional songs and duets were splendidly sung by Miss Katherine Dyer, Miss Bessie Kerr, and Mr. Frederick Keel.

At the conclusion Mr. Acton Bond made an appeal for new members. Next year, he said, the society would reach the age of twenty-one, and he foreshadowed some important work for the year of their majority. He announced that the festival this year will take place at Folkestone.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

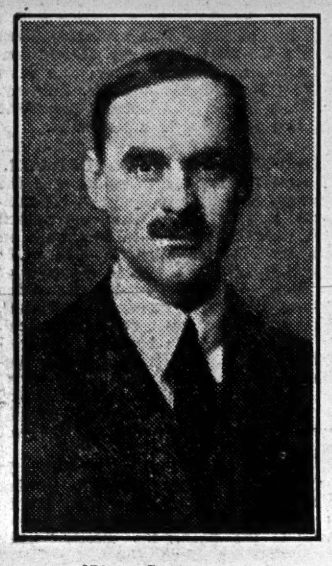
ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MR. EDWARD CLARK.

Much attention is being directed to the work of Mr. Edward Clark, who is giving a series of four orchestral concerts at the Queen's Hall and Æolian Hall, the programmes consisting of modern selections.

Born at Newcastle-on-Tyne in 1890, Mr. Clark may be numbered among the youngest of our native conductors. Making his English début as co-conductor with Ernest Ansermet to the celebrated Russian



[Photo Swaine, New Bond-st.

MR. EDWARD CLARK.

Ballet during the famous post-war season at the Alhambra Theatre, he shared the direction of the ballet orchestra with Adrian Boult during the following season at the Empire Theatre, and was sole conductor of the autumn season of 1920, his ability calling forth the praise of the foremost British critics.

Previous to the war, Mr. Clark's experience was extremely varied, and brought him into direct touch with the most vital æsthetic movements of the time. After visiting Italy, Scandinavia, and the Netherlands, he was resident in Paris from the spring of 1907 to the summer of 1909, and obtained an intimate knowledge of modern French musical tendencies. He next visited Germany to acquaint himself with developments in that country, and studied with Arnold Schönberg from 1910 until the outbreak of the war. He assisted at the preparation and first performances of Schönberg's works, including the "Gurrelieder" at Leipzig, "Pelléas and Mélisande" and "Pierrot Lunaire" at Berlin, and came to England for the production of the "Five Orchestral Pieces" in 1914. Through the rehearsals of "Pelléas and Mélisande," he met the celebrated conductor, Oskar Fried, whose splendid achievements in conductorship contributed mainly to Mr. Clark's conception of his art.

He was present at other centres whenever items of moment were presented in this country and abroad, including Paris, Vienna, Prague, Munich, Dresden, and Budapesth. Mr. Clark was interned in Germany during the period of the war. On his return to England, he took up his interrupted activities, and upon the nomination of Ernest Ansermet, was appointed conducter, and afterwards his successor with the Russian Ballet. During the ballet seasons Mr. Clark directed the performances of a dozen ballets, together with various pieces by Satie, Glinka, Moussorgsky, Borodin, Balakiref, and Rimsky-Korsakof, played as interludes during the performances.

Mr. Clark is in particular sympathy with the work of the younger English composers, including Lord Berners, Eugène Goossens, Arnold Bax, and Arthur Bliss. He is thus able to offer authorised productions of works by these composers, not yet performed in this country, including those in manuscript. Mr. Clark's outlook is not bounded by the concepts of any school. His main interest is in all works which reveal particular instrumental value, or contribute anything important to the development of instrumental writing, particularly in the direction of the smaller orchestral and chamber-orchestral combinations.

Praise for Liverpool Orchestra.

A better tribute to the work of an orchestra could scarcely be imagined than the following letter addressed "Orchestra, Hippodrome," and signed by Lee White and Clay Smith, who appeared at Liverpool on their return from America:

"Dear Boys,—Just a word to say 'thanks' for your splendid support this week. As 'globe trotters,' we feel competent to say you are one of the finest orchestras in a music hall in the world. Again our thanks to Mr. Stokes and you all."

Mr. Frank Stokes, by the way, has just published a rhythmic pianoforte piece, "Fleur de Lys," which has a charming history. When he was in France he was stationed at Roubaix, and was billeted with a French family, who were particularly fond of music. He made them a promise that on his return to civil life he would write them a little number in memory of his stay with them. Hence "Fleur de Lys."

Jazz for "Auld Reekie."

Mme. May Walter's "Five Aces," who have established themselves, by their playing at the Portman Rooms, as one of the most popular jazz orchestras in London, leave on Saturday for Edinburgh, where they have been engaged for twelve months.

CONCERTS OF THE WEEK.

KINGSWAY HALL.

Miss Maryan Elmar, the soprano who sang to the King at Balmoral last summer, came on Saturday to sing to the Kingsway Hall audience. Miss Elmar's is a very beautiful voice. It has the bright ring that comes of free, frank emission; it has power and extensive range. Her singing of Elsa's "Dream," from "Lohengrin," showed both intelligence and imagination in no common degree. In place of Mr. Webster Millar, unfortunately indisposed, we had Mr. Walter Hyde; so, needless to say, there was no room for disappointment. One hear our fine tenor with ever-fresh delight. He used his voice with great art in one of Paul Edmonds' Indian songs and quite redeemed the popular "Mother of Mine" from the charge of banality by his sincerity of expression. Miss Beatrice Ashton, the evening's contralto, won warm applause for her rendering of Delilah's song out of Saint-Saëns' opera. She has a fine voice, a little lacking, at present, in tone variety, which should come with a less tense method of singing. Incidentally, appreciation is due to Mr. George Ison for his alert accompanying in this, and, in fact, throughout the concert. An excellent baritone, Mr. Earle Spicer, whose virile, energetic style was just right in Stanford's "The Little Admiral," was the fourth member of an uncommonly good quartette of vocalists. The pianist was Miss Chilton-Griffin, who gave her audience strong and serious stuff—Brahms' "Variations and Fugue on a Theme of Handel." They enjoyed it hugely. Her clear-cut playing, and the splendid power and vitality of it, had such an effect on them that they broke into interrupting applause more than once. Of the two entertainers, one was the brisk, the cheery, Mr. Leslie Harris, who treated us to lively chatter, stories, and songs; some new, some familiar, and all welcome. The other was Miss Alma Goatley, a clever pianist and a singer of quaint ditties (such as "What Becomes of Summer in the Summer-time?"), who has charm and personality and a sense of humour not less effective because quiet and refined in expression.

OPERATIC PUPILS.

The operatic concert at the Æolian Hall, given by Chev. G. Maggi and his pupils, on Wednesday evening last, was productive of some excellent singing. Chev. Maggi is an expert on the subject of voice production according to the Italian school, and it was obvious that each of the pupils had proved an excellent medium for this form of vocal expression. The male pupils were particularly good. Both the tenor, Mr. H. Boris Beresin, and the baritone, Signor Fausto Matania, possessed the robust type of voice, suited for the operatic excerpts chosen, and their duet, "Solenne in quest'ora," from Verdi's "Force of Destiny," did them infinite credit. The soprano, Miss M. Daria, was also very successful. Gifted with a voice of excellent timbre and a keen dramatic perception, the possibilities of the aria "Plus Grand," from Gounod's "Reine de Saba," were fully realised, and she had to sing an encore. Miss Francesca Maggi (daughter of the concert giver) is the possessor of a rich contralto voice, and she also shone in the accompaniment of several of the items. Her versatility was aptly rewarded by a profusion of floral tributes which almost smothered her. Mention must also be made of Miss Evelyn Derga, whose mezzo-soprano voice, although somewhat limited in compass, was used with great intelligence, and Miss Renee Garde, who supplied several songs at the piano. Assistance was rendered by Signor G. Riccardi, the violinist, who treated his audience to a rare exhibition of virtuosity, and Professor E. Vannuccini, who accompanied with splendid care and precision. Distinction was further lent to the programme by the fact that Chev. G. Maggi himself sang several arias, his renderings being instinct with fervour and virility.

A DANISH PIANIST.

Mr. Reimar de Radum, who gave a Beethoven Gluck-Saint-Saëns-Chopin-Liszt recital at Wigmore Hall on Wednesday, is an interesting pianist, by reason—apart from his fine command of his instrument—of the musical and emotional qualities of his playing and the brains that lie at the back of it. His musical sense forbids him ever to sacrifice tone to power, though of power he has enough. His lucid, admirably balanced reading of the Appassionata had a fine bigness and nobility about it. In the Fantaisie Impromptu and the Ballade in F minor he showed us a Chopin whose virility was tempered with an equally fine tenderness. The "Mephisto" valse was notable for technical brilliancy. A large audience gave Mr. de Radum ample tokens of warm appreciattion.

A FINE TENOR.

To know that such a singer as Mr. Dimitri Smirnoff is in our midst makes us regret the loss of a grand opera season all the more keenly. Mr. Smirnoff sang in a Russian season at Drury Lane before the war. He is now at the top of his powers. His voice is the most liquid and brilliant of any of the Russian tenors who have been heard in London. He uses it with perfect mastery. To hear him "spin" a note is an education to a singer. From a full forte the sound dies away to a mere whisper, without losing the least degree of its texture or its beautiful mellow quality. Of course, such finished singing is only possible when a voice is right on the lips. At his recital at Queen's Hall on Tuesday, Mr. Smirnoff sang much Russian operatic music, as well as French and Italian. His audience—a large one—were delighted with him in everything. In fact, they could hardly be induced to leave the hall, even after he had added two final pieces. Mlle. Vira Amazar, a soprano, and Mr. Victor Abaza, a balalaika player, also appeared.

SONGS AND SINGERS.

B. Feldman and Co.

One of the outstanding features of the Palladium programme last week was, "Oh What a Difference the Navy's Made to Me," sung by Ella Shields. It will be recalled that this number proved an immense favourite when Miss Shields sang it in America during her recent tour. The "Navy" song was followed by "Margie," which also proved quite to the liking of Palladium patrons.

"Margie" looks like becoming an international favourite very shortly. It is already one of the select in the States; London is showing a keen interest in it; Paris is hearing Grock sing it and there also it is in favour. And now we hear that Florrie Forde is going to sing it in Cologne, and its success there is assured. The Dougla favourite will sing "She Loved a Sailor," as well, and "If It's a Lady, Thumbs Up," and other old favourites will be revived. Fred Barnes has produced "Avalon" with great success. Daisy Dormer is still making a big feature of "You're a Million Miles from Nowhere," and also scores with "I'd Like to Fall Asleep and Wake Up in My Mammy's Arms."

Nan Stuart, at the Globe Theatre, Acton, is a big attraction in "Smilin' Through" and "Rose of Bloomsbury Square." The musical director of the Globe, Mr. Dibble, makes a nice orchestral feature of "Japanese Sandman."

Wania, at the New Cross Empire last week, was attractive in "Come On and Play Wiz Me."

Irene Magley and Monty Wolf, in their popular act, introduce "Rose of Bloomsbusy Square" and "For the Two of Us," with charming effect.

Those Four Kids are scoring in "She May be Good."

Donald Gilbert, manager Leas' Pavilion Concert Party, reports "Venetian Moon" a "splendid success."

Brett's Jazz Belles provide a clever and capable instrumental turn, which introduces "Margie," "Avalon," and "Oo la la wee wee."

Dorothy McBlain continues to mystify and charm with her marvellous throat whistling. "Beautiful Ohio" is still her big feature in this connection, and "Japanese Sandman" will be added shortly.

Fisher and Lea make a most entertaining feature of "The Jazz Picker."

Lawrence Wright Music Co.

The tremendous enthusiasm with which "Omaha," beautifully played by the Irish Guards Band, was taken up on Saturday last by the huge audience at Stamford Bridge grounds on the occasion of the Cup Final, testifies to the immense popularity of this number. Reports from artists playing all over the country are to hand of the wonderful success they are making with it.

It is a feature in the act of the Miles Stavordale Quartette, who are playing at the Empire, Holborn, this week

Miss Dorothy Storm reports her usual success at the Palace, Walthamstow, this week.

Southwood and Lady give a beautiful rendering of "Omaha" at the Palace, Leicester, and write to say it is the biggest winner they have ever had.

Percy Honri, at the Empire, Liverpool, and Miss Maud Hughes, at the Empire, Smethwick, also report the big success they are making with this number.

The latest "Omaha" recruit is Miss Gertie Gitana. The fact that Miss Gitana takes up a number is sufficient proof of the value of a song from an artist's point of view.

"The Memory of a Song" continues its rapid progress on the road to popularity. The Versatile Three make it a feature in their act at the Palace, Hammersmith, this week. They are also doing two new light numbers, "Borneo," and "What Did It Cost King Solomon?" Both are proving big winners for them.

Miss Ina Hill is working "The Memory of a Song" at the Hippodrome, Putney, this week, and the large audiences greatly appreciate her beautiful rendering of a fine ballad.

Fred Morris writes to say it is one of the biggest ballads he has ever had from the Lawrence Wright firm. Fred is playing the Empire, Sunderland, this week, where he is also featuring "The Lisp of a Baby's Prayer" and "Dear Old Dad."

Syd Moorhouse, who is at the Hippodrome, Manchester, this week, is featuring his own creation, "Castles in the Air," by Worton David and Horatio Nicholls. Syd knows the value of a good ballad. So does the audience, judging by the rounds of applause following his rendering of this song.

Francis and Day.

The new one-step, entitled "Wagneritis," composed by Mark Mornington, has been acclaimed by audiences at the London Coliseum, Alfred Dove's fine orchestra being vigorously applauded at its conclusion. Bert Lucas, of the firm's orchestral department, is busy supplying the demand for band parts of this novelty, they now being available.

The songs from the new Hippodrome revue are being eagerly sought after, among them being Mona Vivian's tuneful "Lena Schmitt," which, in common with many others from the same engaging entertainment, will be much in evidence at seaside resorts this coming season. "Lena Schmitt" is from the pens of J. P. Harrington and Huntley Trevor.

Rene Ralph made a big hit last week at Lewisham with the new item, entitled "Oh, Boy!"

That gifted contralto, Ethel Hook, is at Chiswick continuing her triumphant progress with the new song, "Wait Till Your Ship Comes In." Edward Crossland's Melody Makers, now at Collins's, have added it to their repertory with great success.

"Sweet and Low" is delighting audiences at the Victoria Palace, Jean Andrews being the vocalist, whilst the firm's other beautiful new ballad, "God Gave Each Rose a Garden," is being sung with like results by Estelle Mark, of the Femina Quartette, at the London Coliseum. At Putney Ina Hill's beautifully modulated voice is continuing to enthral hearers with "Sweet and Low" and "Write Me a Letter from Your Garden."

"Oh, Boy!" is a strong card just now in Dora Dare's current budget at Aldershot, and likewise is booming in the hands of Irene Shamrock at the Empire, Edinburgh, and in those of Elsie Carlisle, also on tour.

"O-hi-O (O-my-O)!" sung by, amongst others, the Two Rascals, Louis J. Seymour, and the Versatile Three, is in much request.

Keith, Prowse and Co.

Reports of the huge success "A Song of Long Ago" is creating are pouring in from all parts of the country. Jean Andrews writes from Blackburn: "Delighted with great success I am achieving with 'A Song of Long Ago.'" Alfred Grant, of "Splinters, 1921," reports: "A wonderful success with 'A Song of Long Ago' at Southend," and intends featuring it throughout his tour. The Balladmongers have been singing it for the past six weeks, and news from Luton states it is still going very strong.

Miss Agnes Croxton, at Reading this week, is heard in "Love in Lilac Time," and says how successful the song is with the audience. The Kuba Quartette also makes a special feature of this number.

Excellent reports of "Sanctuary" are to hand; Miss Nellie Beare, Richard Ripley, Walter Glynne and many others are enthusiastic of its charm.

"Mendle's Son" one-step and "Saucy" valse are two very successful dancing numbers, being featured by the Hickman Five at the Criterion Restaurant and the Palais de Danse, and they speak very highly of the fine rhythmical qualities of these numbers.

Keith Prowse numbers are greatly in demand by concert artists; Sydney Wilson, of the Mischiefs, is featuring "Song of Long Ago," "Sanctuary," "Within Your Heart and Mine," "Rosette, Do You Recall?" and "Love in Lilac Time." The Balladmongers are featuring "Song of Long Ago" at the Empire, Mansfield.

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MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

"TORN SAILS."
Ideal Film.
Released May 2.

Change Cues.	Style.	Nature of Number.
PART I.		
Opening	Welsh Anthem	Men of Harlech
Hugh Morgan's loyal	Welsh number	Y Deays Pur Lit.
Mad Given opens ..	Overture ..	Hvy. Ser. Dram.
*When Morgan leaves Ivor	Hymn ..	Pastoral (organ only)
Ivor arranges	Romance..	Ser. Path. Flo, Mel.
Gwlady's mother ..	Welsh number	Lit. Ser. Flo,
After work next day..	Welsh melody	Pastoral style
*When Morgan goes to Gwladys	Romance..	Ser. Flo. Mel.
PART II.		
Gwladys persuades herself	Romance..	Slo. Path. Mel,
The announcement ..	Welsh number	Bells of Aberdovy
Meanwhile Ivor ..	Hymn ..	Welsh Pastoral
Immediately on his return	Welsh number	Lit. Flo. Mel.
In despair	Romance..	Ex. Love Mel.
And at sunset.. ..	„ ..	Ser. Flo, Mel.
PART III.		
But Ivor Parry finds..	Romance..	Ser. Flo. Mel.
An hour later	Overture ..	Sli. Hvy. Dram. Slo,
Gwladys prepares ..	Romance..	Bri. for Bridal scene
Ivor torments himself	Dramatic	Slo. Ser. Hvy.
After a long illness ..	Romance..	Slo. Ser. Flo. Mel.
Ivor takes rooms ..	„ ..	Sli. Dram. work up
PART IV.		
Hugh Morgan sends..	Romance..	Ser. Sli. Drm. wk. up
But as the days pass	„ ..	Ser. Dram. Mel.
Mad Given cut off ..	Overture ..	Hvy. for storm
PART V.		
Opening..	Romance..	Slo. Ser. Path. Mel.
A few days later ..	„ ..	Slo. Ser. Dram. Mel.
Ivor arranges	„ ..	Ser. Flo. Mel.
Mad Given works her revenge	Overture ..	Ex. Hvy. Drm. for fire
*When scene changes	Romance..	Ser. Path. (death)
Torn sails	Welsh Anthem	Men of Harlech

* Action. Rest titles.

"THE TOLL GATE."
Paramount-Artcraft Film.
Six Reels.
Released May 2.

Change Cues.	Style.	Nature of Number.
Opening..	Intermezzo	Lng. Bri. Flor
Why, the band has known	Romance..	Slo. Flo. Mel.
An' I say different ..	„ ..	Lng. Dram. Ex. Mel.
The raiders last hold-up	Mysterioso	Slo. Agit. work up
*When shooting starts	Overture ..	Hvy. Alleg. Agit.
Take a good look ..	Romance..	Ser. Flo. Mel.
Sergeant, isn't ..	Overture ..	Alleg. Agit. Hry.
Yes, he's the same man	Romance..	Dram. Ex. Mel,
*When Hart jumps on traitor	Overture ..	Slo. Hvy, Dram.
Deering, you saved my post	Romance..	Lng. Ser. Flo. Mel.
Shoot six bits.. ..	Mysterioso	Mod. wrk. up
Rincon, where a man	Romance..	Slo. Ser. Flo. Mel.
Night and the chance'	Gavotte ..	Slo. Bri.
*When Jordan recognises Hart	Overture ..	Lit. Sli. Ex.
*When Hart shoots ..	„ ..	Ex. Alleg.
Who did it?	„ ..	Sli. Ex. Hvy, Dram.
*When fire seen ..	„ ..	Ex. Alleg. Agit.
Unbuckle that gun belt	Romance..	Lng. Slo. Flo. Mel.
A horse-killing chase	„ ..	Lng. Sli. Ex. Mel.
Mary Brown — living alone	Intermezzo	Lit. Flo.
A woman who had ..	Romance..	Lng. Ser. Flo. Mel.
You live here	Waltz lente	Lng Flo. Mel.
You must call him Daddy	Romance..	Ser. Flo. Mel.
The Test of a man's ..	„ ..	Dram. Ser. Mel. Lng.
*When Hart takes out money	„ ..	Ser. 6/8 Flo. Mel. Lng.
Roll out, boys, I ain't	„ ..	Hvy. Dram. Mel.
Jordan's gang's got the boys	Overture ..	Alleg. Agit. Hry.
Waiting for the rush	„ ..	Alleg. Agit. Hry.
I'm going to kill you	„ ..	Sli, Hvy. Alleg.
The north trail ..	Romance..	Lng. Ser. Flo. Mel.
The little fellow wants to	„ ..	Ser. Flo. Mel.

* Action. Rest titles.

"THE DEAD LINE."
Fox Film.
Released May 2.

Change Cues.	Style.	Nature of Number.
PART I.		
Owen Fork settlement	Intermezzo	Lit. Flor.
Dad, I was jest thinking	Overture ..	Dram. Hry. Agit. for fight
And I am right smart ashamed	Romance..	Myst. Dram. Mel.
Hey you—all been ..	„ ..	Ser. Slo. Flo. Mel.
The trysting place ..	Overture ..	Ser. Hvy. Dram.
*When man shoots ..	„ ..	Hry. Dram. Agit.
*When Harlan shoots man on horse	„ ..	Hry. Dram. for fight
PART II.		
In New York	Ballad ..	I Dream of a Garden of Sunshine (Chappell). Sung by girl on film
*When girl finishes ..	Romance..	Shrt. Ser. Flo. Mel.
Judge Ramsey, who upholds	Intermezzo	Lit. Flor.
Clay, I've been a friend	Romance..	Slo. Ser. Mel.
Meanwhile	„ ..	Ser. Slo. Flo. Mel.
The night before the trial	„ ..	Slo. Myst. Ser. Mel.
The morning of the trial	„ ..	Hvy Ser. Dram. wk. up
PART III.		
*When man shoots ..	Overture ..	Dram. Alleg. Agit.
*When baby and dog seen	Intermezzo	Lit. Flor.
*When baby shot ..	Romance..	Hvy. Dram. Ser. Mel.
*When blind drawn ..	„ ..	Ser. Path. Mel.
*When men enter with guns	„ ..	Hvy. Dram. Mel.
PART IV.		
*When Clay leaves store	Romance..	Ser. Flo. Mel.
Clay, this is young Mr. Weston	Intermezzo	Lit. Flor.
*When girl enters hut	Overture ..	Dram. Alleg. Agit.
*When Len leaves room	Romance..	Dram. Flo. Mel.
You know Mr. Weston	„ ..	Lit. Flo. Mel.
The lady I want to marry	Overture ..	Ex. Dram. Alleg. for figh.
And as soon as Gomery	„ ..	Hvy. Slo. Dram.
PART V.		
Opening	Romance..	Bri. Flo Mel.
*When Gomery leaves Weston	Overture ..	Ex. Dram. Alleg. Agit.
It means that I'm a-going	„ ..	Hry. Dram. Agit. for fight
*When Weston attacked	„ ..	Hry. Dram. Agit. (fight)
*When fight over ..	Romance..	Dram. Flo. Mel.
His one thought ..	„ ..	Ser. Love Mel.

* Action. Rest titles.

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CONCERT PARTIES AT WORK

"Pot-Pourri."

"Pot-Pourri," presented by Messrs. Gane and Morley, is the current attraction at the Paddock Gardens, Guildford. Up-to-dateness is the keynote of this novel show, which is offered in an Oriental setting, while the artists are excellent in speciality and team work. The company includes Albert Hay, who offers ballads, expressively sung; Geo. S. Young, whose fund of broad comedy is appreciated to the full; Peggy French, a dainty singer of novelty numbers; Audrey Hill, who uses an excellent soprano voice to advantage; Margaret Brinden, an accomplished entertainer at the piano; and John Warren, a nimble-fingered conjurer and clever ventriloquist, whose performance is a distinct success.

The Quaintesques.

A company new to Folkestone, called The Quaintesques, are at the Leas Pavilion this week, and are making good. They are a happy party of eight male performers, who have the knack of putting their audience in the best of moods by their talented singing and other contributions. There are two clever comedians, Mr. Charles Douglas and Mr. Sid Vance, and Mr. Jack Slue, the black pierrot. Mr. Ainsley Allen, ballad-vocalist, commands much applause by his splendid singing, as does also Mr. Wilson Warmley, baritone. Mr. Billie Lune is a light comedian and dancer of no mean ability, and Mr. Billie Manders scores heavily as a girl impersonator. Mr. Paul Laharott is a pianist and accompanist of great skill.

The Gipsies.

This concert party, including the Misses Norah Beck, Lou Charlesworth, Gracie Fitzroy, and Hilda Belisia, and Messrs. Ernest Ward, Bern Hardy, and Edward Boulter, continue their season at the Pier Pavilion, Hastings. The show is presented by Gane and Morley, and the company are under the direction of Edward Boulter. This is the last week of the Gipsies present season.

The Night Birds.

At the Spa Theatre, Whitby, Mr. Robert W. Mitchell is this week presenting the Nightbirds, a select company of musical comedy entertainers, which includes Miss Elsie Miller, soprano; Miss Bibi Bush, danseuse; Miss Doris Hamilton, soubrette and dancer; Desmond Kelvin, baritone; Victor Laurence, light comedian and dancer; Max Lorniss, solo pianist; and Bert Elmore, comedian.

Bubbles.

At the Assembly Rooms, Salisbury, this week, a return visit is being paid by Messrs. Will Gane and Cecil Morley's company in "Bubbles," and they have met with a good reception. They include Miss Vira Clarke, soubrette and dancer; Miss Trilby Small, contralto; Miss Madge Hayden, character comedienne; Mr. Basil Hitchin, pianist; Mr. H. E. Broughton, entertainer; Mr. Harry Bamford, baritone; and Mr. Laurie Hunter, character comedian.

Live Wires.

An excellent variety programme was presented at Bedminster Hippodrome last week by Mr. Sydney Swain's Live Wires concert party, and attracted large houses. The programme opens with a concerted item, "If We Built the World Over Again," which causes great amusement. Mr. W. Catty, baritone, is the possessor of a fine voice, and scores well with his song, "Deep Down Below." Daisie Lynn is successful with a Scotch song and dance; Dot Ryder, soubrette and toe dancer, gives a very fine exhibition of dancing; Billy Quest, comedian, causes endless amusement; Gladys Clifton, soprano; and Gordon Harrop, pianist, add their share towards furnishing a really good musical treat.

Fantasy Fair.

For the Pier Pavilion, Sandown, Isle of Wight, from Easter till the end of October, the Sandown Town Council have secured the above attraction, which is under the direction of Jack Gordon. A strong company has been engaged for the season, including the well-known revue artist, Betty Bolton, whose success in the Lee White revues at the Vaudeville Theatre will be remembered; Jack Gordon, the popular light comedian; Alan Piggott, a pleasing baritone, who has recently been prominently appearing at the Lyric Theatre, London; Leonard Morris and Billy Bray, comedians; (Miss) Max Arnold, soprano; Daisy Crossley and Minnie Litchfield, comediennes; and several other clever people.

Mr. Gordon's versatile band of entertainers is really a repertory company rather than a concert party, for it changes its programme every week, and is presenting a series of five one-act plays by Langford Reed, who has also written several of the lyrics. The plays are "The Light," a tragedy, and the following comedies: "Come on the Sofa," "Muffins and Misery," "The Better Bet," and "The Mysterious Mr. Mangles." Mme. Bolton, the producer for the company, is to be congratulated.

The Chameleons.

A welcome note of originality was struck by the Chameleons, a new concert party, which appeared at the King George's Hall on Friday. After a pleasant entertainment, provided on normal concert party lines, in the first half of the programme, the Chameleons proceeded to prove their mettle in speciality items. One of the best of these items was a ventriloquial act provided by Mr. Stan Roberts. This had a spoof finish, which it would not be fair to disclose. Another successful interpolation was a series of impressions of music hall turns, in which Mr. Chas. Laval scored well as the comedy partner of a "double-act," and Mr. Ernest Hill, a character comedian, successfully exploited the methods of a certain popular single turn. Miss Mimi Cottet and Miss Grace Elphick, soubrette and comedienne respectively, also did well in a burlesque of a "juvenile vocalists and dancers'" act. The programme concluded with a melodramatic skit, entitled "Darkness to Dawn," capitally played by all, especially Miss Violet Purry, as the much-harassed mother. For the rest, there are two excellent straight singers, Miss Dora Squires (contralto), and Mr. Frank Jackson (bass), a light comedian, Mr. Bertram Duffin, and Mr. Cyril Warren, who officiated at the piano. The party is under the direction of Messrs. George Stewart and Ernest Hill.

The Rolling Stones.

At the Arcadian Pavilion, Shay Grounds, Halifax, last week, Mr. Richard Jerome presented the Rolling Stones in a Bohemian fantasy, specially written by himself, in conjunction with Mr. Dick Henty.

Ruth Trafford's excellent soprano voice is heard to advantage in "The Pipes of Pan"; while Norman Hill proves himself a capital entertainer and raconteur. Two particularly charming spectacles introduce the Four Seasons, and the various items comprised in a lady's toilette. Guy Lathom and Dorothy Hemsley give a most realistic portrayal of an Apache dance, and a screaming burlesque which follows introduces Shakespeare, Henry VIII., Catherine of Arragan, and Romeo and Juliet. Dick Francis as Juliet causes shrieks of laughter. Francois Naude, in his songs, "A Life on the Rolling Sea" and "Bianca," displays a first-rate baritone voice, under perfect control; and Gladys Wynne's character songs are clever and much enjoyed.

CONCERT PARTIES ON TOUR.

ARCADIANS. — April 25, Victoria Pier, Blackpool.
ARCADY.—April 25, Castle Pavilion, Tonbridge.
BREVITY.—May 2, Pier Pav., Penarth.
BRIGHT IDEAS, THE.—April 25, Town Hall, Witney.
BROWNIES, THE.—April 25, Bognor.
BUBBLES, THE.—April 25, Bijou, Swanage.
BUSYBODIES, THE.—April 25, Stowhill Pavilion, Newport.
CAMOUFLAGE. — April 25, Eastbourne; May 2, Eastbourne.
CATLIN'S ROYAL PIERROTS.—April 25, Bridlington.
CHUMS.—May 2, Palace, Woking.
CIGARETTES.—April 25, Pier Pav., St. Annes-on-Sea.
ELITES.—April 25, Derby.
FANATICS, THE.—New Pav., Burnham-on-Sea (season)
FANTASY.—April 25, Pavilion, Barry.
FARCE.—April 25, Whitehaven and Ulverston.
FOREST FOLK. — April 25, Assembly Rooms, Chester.
FRILLS AND FLOUNCES. — April 25, Pav., Seaforth; May 2, Leas Pavilion, Folkestone.
GIPSIES, THE.—Pier Pavilion, Hastings (season).
GLAD PILOTS.—April 25, Teignmouth.
IDEALS.—April 25, Clarence Pier, Southsea.
JACK O' LANTERNS.—April 25, Torquay.
MASKS AND FACES. — April 25, His Majesty's, Barrow.
MEXICANS, THE.—April 25, Pier, New Brighton.
MOUNTEBANK PLAYERS, THE. — NEW CADETS.—April 25, Sale; May 2, Rusholme
NOVELTY.—April 25, Arcadia, Colwyn Bay; May 2, Arcadia, Llandudno.
OPTIMISTS, THE. — April 25, Arcadia, Llandudno; May 2, Arcadian Pav., Bradford.
PATCHES.—April 25, Vic. Hall, Keswick.
PEDLERS, THE. — April 25, Palace, Loftus.
PIERROT, PIERETTE, AND PIANO.—April 25, Pier, Penarth.
POPPIES, THE.—April 25, Hull.
POT-POURRI.—April 25, Paddock Gardens, Guildford.
PRO RATA.—April 25, Palace, Monmouth.
QUALITIES, THE.—April 25, Sandown.
QUAINTESQUES, THE.—April 25, Leas Pav., Folkestone.
RAMBLERS, THE.—April 25, Lyric, Hull.
ROGUES, THE.—May 2, Plymouth.
ROLLING STONES, THE. — April 25, Arcadian Pav., Bradford.
ROYAL VAUDEVILLIANS. — April 25, Palace, Woking; May 2, Coronation Gardens, Leyton.
RUSTICS, THE.—April 25, Pavilion, High Wycombe.
SEVEN NOBODIES, THE. — April 25, Kursaal, Whitley Bay.
SOCIETY SIX. — April 25, Aquarium, Brighton.
SUMMITS, THE.—April 25, Arcadian Pav., Leeds; May 2, Kursaal, Whitley Bay.
SUPERBS, THE. — April 25, Pav., Rusholme.
SUPREMACY.—April 25, Pier, Plymouth.
WANGLERS, THE. — April 25, Empire, Beverley.
WITS, THE.—April 25, Arcadian Pavilion, Halifax.

CONCERT PARTY & ENTERTAINMENT NOTES.

Auditions—An Ordeal for Artist and Manager—Growing Demand for Concert Parties.

Auditions are a necessary evil, often disappointing to the manager, and usually obnoxious to the artist. The number of artists nowadays reaches a colossal figure, and necessarily but a small proportion can be known to the manager requiring fresh talent. We would not go so far as to say there are no artists on whose reputation a manager would be unwise to engage them, but generally speaking, it is far better for both manager and artist that they should know one another before entering into a contract. An audition affords a semblance of opportunity in this respect, although but slight. It is a worrying trial for the manager and of a severity not as a rule appreciated by the artist, for even managers are sometimes fraught with human sympathy, and it goes against the grain to have to turn down artists in wholesale manner with the orthodox "All right, I will write to you in a few days." We have been present often at auditions where the agent or manager has conducted matters in such a slap-dash, lightning way that it has simply meant a waste of time for everyone concerned. Supposing it is an audition for sopranos (we have been to them at the request of an agent) a dozen or so ladies are in waiting. One after another is called in. Each is rushed to sing one verse, and then the cry, "Next, please." Thus a dozen sopranos may be "heard" in a like number of minutes, but without the slightest satisfaction to either the artist, who cannot, under such conditions, be expected to do justice to herself, or to the manager desirous of engaging an artist, for he has no chance of judging her capabilities.

Managerial Consideration.

All auditions are not conducted in this manner, however, especially when under the control of a concert party manager. Greater care is usually exercised, and the artist is treated with consideration, and allowed to display her or his abilities without being unduly rushed and flurried. It may take up a considerable amount of the manager's valuable time, but it pays him in the long run. It requires a vast amount of experience and perception to judge an artist at an audition, even under the most favourable conditions. How can any artist, no matter whether a vocalist, a dancer, a comedienne, or a comedian, be expected to perform in any way to justify ability at a cold-blooded audition, minus an audience, with the exception of the "judge" and a number of rival applicants out for the same engagement, whose criticisms, although not openly expressed, are felt by the actual performer at the moment?

An Ordeal for Everyone.

Truly the audition is an ordeal for the artist. Some artists, however, are affected far less than others. They are those who are so constantly attending auditions that they become acclimatised to the conditions, and they are enabled by this experience, whether it be a happy one or otherwise, to present their performances with far better effect. The artists who give the best performance at an audition, however, are not always the cleverest ones when on the stage or platform, and the manager has to judge as to talent, ability, and capability. When requiring a vocalist the manager would indeed be unwise to judge the artist on the rendering of one song only. We have known of artists who are excellent in one particular number, but incapable of doing justice to any other. To judge a comedian at an audition is next to an impossibility, because an audience to him is an absolute necessity.

Despite the many and various disadvantages of an audition, both to the managers and to the artists, discoveries are not infrequent, and many a manager is able to shake hands with himself for having "found" an artist, and many an artist is able to indulge in self-congratulation owing to an audition.

The Coming Summer Season.

We are inclined to think that there will be a larger number of concert parties during the coming summer season than ever has been known before. We hear of a vast number already being booked up solidly till the end of September, and of many others who have but a very few vacant weeks. Still there are more concert parties coming along, and that there will be a demand for them we have but small doubt.

There are certain individuals and firms who control many concert party dates where it is impossible for the independent concert party proprietor to get a look in, but at the same time there do exist many places—which, we think, are in a majority—where the controlling influence is not so predominant. In relative proportion, there are as many of the best artists not yet booked for the big summer season, and proprietors out for talent will not experience any severe difficulty in obtaining the requisite amount.

To the artists we say, "Meet the proprietors to the best of your ability in regard to your terms, and remember the general slump which they have had to contend with, and which is not totally non-existent now." To local managers we say, "Don't worry. There are plenty of shows as good as the best coming along for you to choose from."

To concert party proprietors we may be permitted to remark: "Now is the time to bring your vacant dates before the notice of local managers, and, as far as publicity and facility are concerned, no better medium is available than that obtainable in the columns of "The Era."

N.S.L. CONCERT.

CHELSEA PALACE.

There was a packed house at the Chelsea Palace on Sunday to enjoy the good things, both vocal and instrumental, afforded by the National Sunday League. Two excellent vocalists figured upon the programme. Mr. Hugh Baker used his nicely modulated baritone voice with such good effect in Florence Aylward's "The Song of the Bow," that he was forced to concede an encore in the shape of the ever-popular "Maire My Girl." The other vocalist, the dainty Hibernian singer, Miss Kitty Ryan, also speedily won popular approval, encores being the rule in her instance as well. Moreover, the band of H.M. Scots Guards, who, under Lieut. E. W. Wood's expert direction, supplied several well-rendered selections. Quite a feature of the evening, too, was the playing of the Pipers, who, according to the ancient custom, made a tour of the auditorium. Pleasant light relief was provided by Miss Lettice Newman and Mr. Eric Richmond, whilst an extra turn, Miss Beatrice Barclay, made a successful début, singing the Waltz Song from "The Lilac Domino" in a manner which secured her plenty of applause. Mr. L. De Coverly is the genial manager of these Sunday entertainments.

FINSBURY PARK.

The audience at Finsbury Park Empire on Sunday evening, the 17th, gave a particularly cordial welcome to the artists engaged, these including the Misses Edith Furmedge, Gladys Ashton, and Elsie Redfern, Messrs. Murray Ashford and Randell Jackson. The operette-cycle, entitled "The Belle of the Ball," lyrics by Edward Teschemacher and music by Mr. Herbert Oliver, proved a great success, each member of the party gaining quite an enthusiastic reception. The composer, who accompanied, was specially singled out for a flattering recognition. In addition to the cycle, Miss Edith Furmedge sang "Down in the Orchard" and "April is in Sight," eliciting deserved applause. Mr. Randell Jackson also did well with Kennedy Russell's song, "Rosemary." The members of the Broomwood Octette gave an excellent account of themselves, their selections, including Gounod's "Faust," and "Serenata," by Braga. Miss Mona Grey was delightful in her monologues and clever child-studies.

MAURICE PIENA.

Among the numbers advertised by Maurice Piena is a suite, "Les Beaux Dimanches," by Fauchey, which is semi-religious in style, and semi-serious throughout. The opening number, "Poesie du Matin," with its flowing 'cello melody and its slight arpeggio working up is very beautiful. The second number, "Happiness in the Fields," is also light, although the serious atmosphere is never forgotten. The third number is "Chapel Scene," in andante, has some beautiful melodies in it. The fourth number is "Flirtation in the Wood," and the fifth number, "Waltz in the Village."

In quite a different style is "Reve Internal," a new overture by Chapelier. This number is very useful for agitato and hurried scenes. There is an allegreto moderato in it towards the middle, which leads back to the agitato, with which the overture finishes.

Next month the last parcel of music on Maurice Piena's subscription scheme, 1920-1921, will be issued, and subscribers are reminded that applications for membership for the year 1921-1922 (the first parcel for which period will be issued on July 1), are now being received. The past subscription has included many useful numbers, big works such as selections, overtures, dramatic, light, and flowing numbers, intermezzo waltzes, marches and dance numbers, and the compliments which have been received are a sure sign of the success of this institution.

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Amongst the novelties just issued by this firm, "Who Watches the Wife of the Watchman While the Watchman is Keeping Watch," is in great demand, and is being played and sung by the Versatile Three, Haig Bros. and Ryan, and the Three Scamps. The Palais de Danse also reports success with "Watchman" as a one-step along with "Brown Sugar Fox Trot" and "The Bobbed Hair Babies' Ball."

G. H. Elliott will shortly produce "N'More Than That," which promises to be a big hit. The Three Scamps are enthusiastic over the new ballad, "Tell Me Who Made You Cry." Hilda Glyder is doing well with "You Can't Blame Me For Loving You." The new comedy chorus, "The Same to You, With Knobs On," has been quickly taken up by many comedians and concert parties, and "Toot Toot Tutti Fruit" and a pretty ballad, "Give Me Your Perfect Love," bring many inquiries from concert artists.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, Jun.; B. M., Mr. Jas. Revill.—Mr. H. Pelton is presenting here a musical extravaganza, "I'm Surprised," produced by Mr. G. Smurley. The star cast is headed by Mr. Billy Danvers.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Messrs. Wagner, Skardon and Stanley are presenting here the musical comedy, "The New Barmaid." The Wallace-Orton Male Quartette is a speciality in the production.

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BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong.—The Allington-Charsley Opera Co. in a selection of grand opera.

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—Chas. Whittle, Serva Dane, Dan Cello, Hilda Hay, The Willow Trio, Billy Fosse, and Phil Stephens.

PALACE.—L. & M., Mr. Len Worrall.—Elsa Cowie, R. E. Godfrey, and pictures.

HIS MAJESTY'S.—L. & M., Mrs. Calvert Routledge.—Will Gane and Cecil Morley's concert party, Masks and Faces.

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; R. M., Mr. Harry Watson.—Charles Doran and his Shakespearean company opened on Monday in "The Merchant of Venice."

VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilley.—Bros. Kernell and Maisie, in the funny comedy act, "Scroggins"; Nanette, in her latest Parisian novelty; and pictures.

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BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. T. C. Wray's company opened here on Monday in the musical comedy, "Yes, Uncle." The first-class company includes Misses Sybil Woodruffe, Victoria Dacre, Violet Vernon, Messrs. Frank H. Dale, Max Wakeman, William Owen, Frank Melford, William Sinclair, &c.

ROYAL HIPPODROME. — Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The star here is Mr. Nat D. Ayer, the clever American composer, with his songs at the piano; Ackroyd, the eminent flautist, and Rose Hardy, a talented harpist, appear in their musical act; and the exhibition of dancing by the Hana Trio is applauded; Mr. Tom Bees, an entertaining Irishman; and also billed are the Four Swifts, juggling comedians; Mr. Scott Saunders, character comedian; and Wisto and Whys, in comedy act, and Wel Dorothy Dodd, comedienne and dancer.

BILSTON

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Arthur Gallimore is presenting his musical comedy revue "Ship Ahoy!" Specialities are provided by Miss Billy Russell; W. Cobb, The Elleen May Trio.

BOURNEMOUTH.

THEATRE ROYAL. — S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—T. C. Wray presents "Baby Bunting." The part of William Pye is in the able hands of Mr. Teddy Brogden.

BOSCOMBE HIPPODROME. — P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson. — Mollison Kidd and Owen Baxter's company, in "Daddies." Mr. Owen Baxter heads an excellent cast.

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BRISTOL.

PRINCE'S THEATRE. — M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—The George Edwardes new musical production, "Sybil," is here, with a star cast. The title-rôle is taken by Miss Gracie Sinclair.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor Stevenson.—The old drama, "East Lynne," is being produced here, and is proving an enormous attraction.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin. — Topping the bill here is Ernie Mayne, who meets with a hearty reception. Other contributors to the programme are Marie Novello, the great pianist, supported by Ethel Varick, violinist, and Gwyn St. Elwyn, the well-known tenor; Renee and Godfrey, dancers; Daisy Griff, comedienne; Dennis Ray; Billy Rowland and Cecil Lyle, the magical milliner.

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EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Hiego; Mus. D., Mr. Geo. A. Main.—A big attraction here is a new edition of Mr. Harry Day's revue, "Patches," re-sewn.

Boors, The Chemists, 13, Queen's-road; 9, 10, Wine-street; 28, Castle-street; 78, Wells-road, Totterdown; 45, Gloucester-road, Bishopston; 161,-165, East-street, Bedminster.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. John H. Stevenson.—Mr. B. Mainwaring-Dunstan presents the light comedy, "Brown Sugar."

ANGLESEY PALACE.—Sole Lessee & M., Mr. H. Smith.—Daring Dinnies, the wonderful dancers; Anita Hayes, dainty comedienne; Leslie Morris, whistling gipsy; Edward Victor, magic of the hand; The Texas Two, ragtime banjoists; Leslie Hatton, coon singer and dancer.

Boors, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; Asst. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—For three nights only Marie Lohr presents her own company in "The Voice from the Minaret," including Miss Susan Claughton as Lady Caryll. On Thursday, for three nights and matinée, the Cambridge Amateur Operatic Society presents "Iolanthe."

Boors, The Chemists, 31, Petty Cury; 5, Market-hill; 36, Mill-road.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—"Charley's Aunt" is paying a welcome visit.

PLAYHOUSE, CARDIFF.—M. D., Mr. Clifford Hamilton; Asst. M., Mr. Robert Somers.—The delightful comedy, "The Young Person in Pink," is presented twice nightly.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. Dd. Griffiths.—"The Garden of Allah" is here on a two weeks' visit.

Boors, The Chemists, 36, Queen-st.; 31, Albany-rd.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G.M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Leonard Willoughby, Ltd., present "Fair and Warmer." Mr. Wyn Weaver is delightful as Billy Bartlett, and the studies of Miss Frances Horsfall as his wife, Mr. R. Steuart West as Jack Wheeler and Miss Honor Byrne as "Blanny" leave nothing to be desired.

Boors, The Chemists, 129-130, High-street.

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—The Six Brothers Luck present their musical comedy, "What Next."

Boors, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; A. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Mr. Walter V. Garrod's company in "One Law for Both," "The Right to Live," and "A Respectable Married Woman."

KING'S HALL. — Lessee, Harry Day Amusements Co.; R. M., Mr. R. Fisher.—Pictures; Clark and Montague, in dancing speciality act.

Boors, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Jointly sharing the top position on this week's bill are the popular piano comedian, Finlay Dunn, whose contributions are hugely enjoyed, and Griffiths Brothers and Miss Lutt, in their entertaining burlesque, "A Day in Rome." J. Alexander presents The Grand Opera Singers, in a unique act; The Flemings' artistic creations in alabaster win much approval; Dolly Victoria and Brother appear in a picturesque and artistic cycle act; Daisy Morell scores in several capital songs; Fred Brand goes well in his latest coon successes; and the Pathé Gazette winds up a delightfully diversified programme.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Flo Dixie, male impersonator, and the Two Blacks, in comedy and instrumental act. Pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—A specially attractive musical programme is submitted by the grand orchestra under the direction of Mr. Loseby; Mr. G. H. Millers at the grand organ contributes a musical treat; and the film section of the programme is excellent.

Boors, The Chemists, 14, Reform-street.

GAINSBOROUGH.

KING'S THEATRE.—Lessee, Mr. Arthur Carlton; R. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning.—Mr. C. Watson Mill and Co. are appearing here in "The Face at the Window."

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—"A Southern Maid" is this week introduced by Mr. Geo. Edwardes' Co., under the direction of Mr. Robt. Evett.—Dolores is excellently played by Miss Mollie Lester; capital work is rendered by Messrs. George Byrne, Arthur Pitt, Cecil Dereham, and H. A. Turner. Noticeable also are Mesdames Phyllis Whitney, Beatrice Macdonald, and Nancie Davies. Special dances are introduced by the Glatea Troupe, and an augmented orchestra is under the baton of Mr. J. Ainslie Murray.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.; Booking M., Mr. W. Edward.—The bill is headed by that clever Chinese troupe, Mafuziang, in a novelty act; the Eight Victory Girls, in song and dance, are well received; W. B. Raby, comedian, is entertaining; and the Young Frasers, vocalists and dancers, are applauded; Percy Skinner and Ada Hill present effective tableau song scenas; and Hayes and Jayes are a good vocal comedy and dancing duo; Tommie Ford, comedian, completes the bill.

Boors, The Chemists, 139, Westgate-street; 94-95, Northgate-street.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—The O'Mara Opera Company are appearing here after a long interval. "Sampson and Delilah" was presented on Monday, and met with a good recertion.

GRAND. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Messrs. Wheeler Rakland and Williams' Co. are presenting the musical play, "The Boy."

PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Jackson; Mus. D., Mr. Wm. Davidson.—A novelty is introduced by Capt. Alban J. Roberts, of the Royal Naval Air Service, with his invention, "Light and Sound Harnessed." Others contributing to the bill are George Bolton, with his voices at the piano; Maple and May, the fellows with the goat; Franklyn Bros., athletes; Horsa and Dehil, entertainers; Theo Ward, "masterpieces"; and Rebe Kesslova, violiniste.

Boors, The Chemists, 1, Corn-market.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scott; M. D., Mr. Thos. Hilton.—Macdonald and Young, in conjunction with Gilbert Miller, present "Wedding Bells." Miss Jane Saville, Leo G. Carroll, Peter Bassett, and H. Douglas Greet are included in the cast.

PALACE PIER. — M. D., Mr. J. H. Gardiner; E. M., Major Geo. Tyer.—To-night (Wednesday) a variety concert will be given here.

ELITE PICTURE THEATRE. — R. M., Mr. M. Williamson Broad.—Continuous programme of films daily. Orchestra under the direction of Mr. Carlyle Carr.

Boors, The Chemists, 17-19, Robertson-street, George-street.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. E. Grantham; Asst. M., Mr. J. Sherwood.—The Leeburn Stars are here in a "Children's Holiday," together with Fred Hunt, comedian.

HITCHIN

BLAKES' THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—Stella Magni and Partner, in a musical interlude; Lillian Ward, soprano vocalist; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker.—Leslie Ward, in light comedy, songs, and scenas, introducing Mlle. Felicine, dancer; Walter Cranby, burlesque character comedian; Charles Elstree, the unique entertainer; and pictures.

JARROW.

THEATRE ROYAL. — L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Ernest W. Palfreyman is presenting the comedy-revue, "Gold and Glitter."

THE KINO.—M., Mr. Percy Dawsone.—The Royal Gordons, Scottish vaudevillians, are here in a musical scena.

EMPIRE.—M., Mr. Tait.—Tom and Jack Bros. Geddes, are here in their delightful entertainment, "Putting on Airs."

KEIGHLEY.

HIPPODROME.—M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—A strong bill is headed by Mark Lupino, assisted by Viviana in "The Toy Shop." Other turns include Ted Judge, comedian; Cissie Lupino, in song and dance; Alberto Flahey and her Tenor; Harry Moore, entertainer; Billy Hatchett, comedian; and The Oriental Trio, introducing the famous Sudanese.

Boors, The Chemists, 58, Cavendish-street.

LEEDS.

GRAND.—P., Theatre and Opera House Co. (Leeds), Ltd.; M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—The Carl Rosa Opera Co. opened a fortnight's season with "Tannhauser" to a crowded house. The programme is excellent and very popular, more especially so on account of the inclusion of an opera not previously heard in the city, viz., "The Angelus."

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Jos. Hindle; Mus. D., Mr. Thos. Coomer.—Leon Vint's company present "Three Weeks." Miss Kathleen Hermon (Sonia) and Mr. Herbert Mansfield (Paul) ably sustain the dramatic interest in this popular love story.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—An amusing sketch, "Yes, Papa," is presented by Fred Karno; Ernest Sefton and Stephanie Stephens work admirably together in a company of all-round excellence; Lily Morris proves herself a popular comedienne; and an enthusiastic reception is accorded the high-class musical turn provided by Hadyn Wood and Dorothy Court; Ambrose Barker and Peggy Wynne provide a novel touch in their "Song Impressions"; and Pandora's Box, presented by Bert Elliott and Doris Brunton adds considerably to an attractive bill.

HIPPODROME. — P., Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—Little Tich is the attractive turn here in an excellently varied programme, which includes Victoria Carmen and her shadow, certainly "an artist worth while"; Alec Daimler and Dora Eadie, in a clever burlesque act; Smart Bros., character comedians; Tina Paynola, in clever mimicry; and Jacques Londres, an able violinist.

QUEEN'S.—M. D., Mr. J. Woodthorpe Stead; R. M., Mr. G. W. Ashton.—A pleasing musical revue, "More Splashes," is presented by Ray Bros.' company, which includes Fred Morgan, Lera Lloyd, and Matt Morley.

VARIETIES.—M. D., Mr. J. Woodthorp Stead; R. M., Mr. R. Vernon Hague.—Thurza Fanson, an excellent comedienne, tops a good variety bill here.

Boors, The Chemists, 7-9, Bond-street; 112-114, Briggate; 29, Boar-lane.

LEEK.

GRAND THEATRE.—P., L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—First three nights, "Heart Strings" and other films; Thursday, Friday, and Saturday, Mr. Haldane Crichton's company present "The Very Idea," with Easten Pickering as Gilbert Goodhue.

PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"Alarm Clock Andy" and other pictures.

Boors, The Chemists, 17, St. Edward-street, and Sheepmarket-street.

OLDHAM.

PALACE. — P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Alf. E. Dodds' Dixie Minstrels, in mirth, melody, and harmony; Emerson and Lynch; Ignorance and Bliss; Terry Wilson, the light comedy artist; Dorothy Gara and Violiniste, in musical melange; The Mountfords, in comedy act; Doris Gaskell, a delightful singer; Dan Eden, comedian; and pictures.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. H. C. Moroney.—Alfred Denville's company present "The Two Little Drummer Bois."

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—Mr. Edward A. Furneau and his No. 1 company appear here in a triple bill. On Monday, Tuesday, Wednesday and Saturday, "Lest We Forget" will be presented; on Thursday, "On Leave for His Wedding"; and on Friday "It's Not the Clothes that Make the Man" will be the attraction.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Mr. Fred Ward and Co. present "Rapid Fire."

Boors, The Chemists, 3, Evesham-street.

RUGBY.

HIPPODROME. — P., Rugby Hippo., Ltd.; M., Mr. F. T. Studd.—An excellent bill includes "The Sirens of the Sea"; Eddy Bayes, the Anglo-French k'nut; Wardinia, male impersonator; Dan H. Clark and Harry Brenton, the Skipper and his Mate; Fred Knox, comedian; Hilda Terriss, songstress; and Gus Oxley and Minnie Leslie and company in "3 a.m.," a musical farcical fantasy.

Boors, The Chemists, 25-27, High-street.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Mr. J. A. F. Malone's company with "High Jinks" and "Oh, Joy," including Mr. Gordon Rennie and Miss Hilda Cooper.

THEATRE ROYAL. — L. & M., Mr. Matthew Glenville.—"Have a Smile."

Boors, The Chemists, 1, St. Nicholas-street; 18, Newborough.

SOUTHAMPTON

GRAND.—R. M., Mr. Arthur Weston.—Arthur Bourchier presents the play, "At the Villa Rose," including Miss Daisy James and Mr. Danell Greene.

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PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Varieties by Julot and Piero, The Essence of Silliness; Valazzi, entertainer; J. Cummings presents The Five Jocks, in comedy, vocal, and dancing scena; Scott Argyll, Scottish entertainer; Neville Delmar, comedian; Les Gravettas, transformists; Stanley Deane, the amateur impressionist; and the Ringle Brothers, in their novelty juggling speciality.

HIPPODROME.—R. M., Mr. Harry Yardley.—The company includes G. T. manipulator; Millie Jilkon, comedienne; Pattman and his Organ, assisted by Minnie Rigby, dramatic soprano; Fagan, card Margaret Dennis, vocalist; Frank Powell, character comedian; and Mutt and Jeff, comedy acrobats.

Boors, The Chemists, 9, Victoria-road; 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill.

SOUTHEND-ON-SEA.

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. Geo. F. Thompson; Mus. D., Mr. Chas. H. Meek.—Will Evans and Co.; Norton and Symonds, refined musical and vocal act; Fred Keeton, comedian; Newhouse, Daisy and Merrill, cycling act; Maher and Langford, dancing duo; The Vennecourts, acrobats; Julien Vedy, comedian.

Boors, The Chemists, 130, High-street.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co. (1905), Ltd.; A. M., Mr. A. Walker.—Mr. Arthur Bourchier's company is here on a welcome return visit in "Scandal." The cast includes Denis Hogan, Ida Stratham, and Lucy Sibley.

PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—Fred Rex and Co., in a sketch, "Three Knocks," occupy the premier position in this week's attractive programme. Other items are Bert Maddison, comedian; George Hoy, son of the late George Formby; Claude Anderson, partner, and the orchestra; The Pall Malls, in artistic comedy work; Vanwy Chard, singer of choice songs; Colbert, hoop manipulator; Eileen Audrey, comedienne.

PAVILION THEATRE.—Sole L., Mr. G. W. Bell; A. M., Mr. J. Thomson.—The Denville Stock Company are presenting "Bonnie Mary" here with great success.

Boors, The Chemists, 26, Chapel-street; 383-391, Lord-street; 2, Chapel-street; 143-145, Lord-street.

SUNDERLAND.

KINGS.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. J. Jones.—Varieties by Harry Russell and Ethel Darban, the best living exponents of the new dances; and Senor Angel Blanco, violinist.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. H. Mitchell.—Notwithstanding the great depression in this district owing to the coal strike and its effect on the prominent industries, the Royal continues to do good business. This week the attraction is the drama, "For Love and the King," played by the Somber Company.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and the Lee Waltons, entertainers with a wide scope of fun, and Zaleski and Mdlle. Estette, contortionists and acrobats.

EMPIRE THEATRE.—P., Sunderland Palace Company; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"Fashions de Vogue," a sketch, presented by Alphonse Berg, heads the bill here. Other turns are, Herbert La Martine, a staircase dancer; Grandine, actor-musician; Fred Morris, comedian; The Three Neslos, gymnasts; Harry Nelson, comedian; and Nora Moore and Elsie Roby.

VICTORIA HALL.—P., Sunderland Corporation; L., Mr. Robert Courtneidge; R. M., Mr. J. McMullan.—Mr. Robert Courtneidge presents "The Man From Toronto," with Iris Hoey as Mrs. Calthorpe.

Boors, The Chemists, 62, Fawcett-street.

TORQUAY.

THEATRE ROYAL.—L. & M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Croker.—The Amateur Operatic Society are this week presenting their annual production, and have chosen "The Mikado."

PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price; Mus. D., Mr. E. W. Goss.—A vaudeville programme is the attraction this week, the engagement of Messrs. Chas. Heslop and Louis Rihll's company, "Jack O'Lanterns," being very popular.

Boors, The Chemists, 46-48, Fleet-st.

WEDNESBURY.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Day.—Leonard Laurence, Dorothy West-Symes and Company are presenting a repertory which includes "Moths" and "Davy Garrick."

WESTCLIFF-ON-SEA.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Harrold V. Neilson presents "The Romantic Age."

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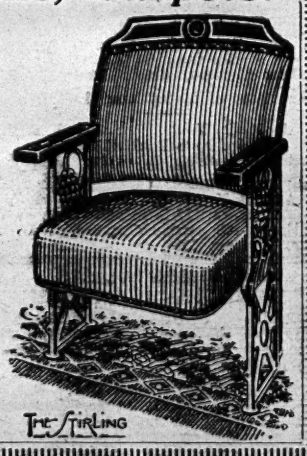

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WEDNESDAY, APRIL 27, 1921.

A NEW PLAYGOING SCHEME.

Repertory on New Lines.

THE necessity of finding a way to win back the public who have deserted the theatre for the cinema is becoming increasingly imperative. It is appalling to think that the people of this country are becoming more and more inclined to do without the spoken word in their entertainments. Some hold the opinion that the slump in the theatre is only a phase. Mr. FRED TERRY, who has been talking to our correspondent at Plymouth, is wholly against the opinion that the cinema is permanently superseding the theatre. "The pendulum," he said "is swinging away from us at present, but it will soon come back again." He is encouraged in this belief by the fact that in America there is a distinct slump in the cinema business, and that slump is bound to set in here.

A bold experiment in the direction of making the theatre again popular, and also of creating new playgoers, is about to be made at Huddersfield in the shape of a repertory theatre run on new lines. Hitherto repertory theatres have failed chiefly, not from the nature of the pieces presented, but because of the difficulty of getting the general public to interest themselves in the scheme. Subscription performances have been organised, and a certain number have guaranteed support, but the response on the part of the "man in the street" has been negligible.

A Free Gallery.

The present proposals are distinctly novel. Mr. ALFRED WAREING, who is in command at the Theatre Royal, Huddersfield, has determined to run a season of at least ten weeks' duration, and has evolved a system by which the gallery will be thrown open free under certain conditions. His plan is to distribute to subscribers free tickets of admission to the gallery at the rate of 1,200 each week. These tickets are to be passed on to the employees of the holders, the inference being that by that means a taste for the drama will be inculcated amongst those who probably would not think of entering a theatre. Moreover, the purchaser of a book of ten tickets will receive two complimentary seats to give to friends, who, by a visit to the theatre, may be induced to become patrons. Mr. WAREING is no stranger to the repertory system. His work in that form of enterprise is probably unrivalled, and if his project does not succeed, it will not be due to lack of experience.

The dramatic fare to be supplied is very comprehensive in its scope. Among the playwrights to be drawn upon are Pinero, Shaw, Galsworthy, Masefield, Ibsen, Maeterlinck and Shakespeare, and Mr. WAREING promises that each play will be produced with meticulous care.

How far Mr. WAREING's scheme may be practicable with regard to theatres other than repertory it is difficult to estimate. Companies travelling current West-End successes have probably enough expenses to meet without giving away seats.

Until the industrial question is settled, it is hopeless to expect convincing results from any scheme, however well founded. But anything that will tend towards reviving a love for the theatre is worthy of support, and if managers as a rule were willing to "cast their bread upon the waters," as Mr. WAREING is about to do, there is little doubt but that their investment, even though personally unremunerative, would be highly beneficial to the dramatic art.

THE PLAY IN PARIS.

A New Play Discovery—Society Comedy Revived at the Comedie Francaise—Russians at the Vieux Colombier—A New Parisian Playhouse.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Irenée Mauget, who conducts the destinies of the Nouveau Theatre (Musée Grevin), has again scored a success by the production of "La Souriante Madame Beudet," by Denys Amiel and André Obey, who form part of the Canard Sauvage corporation. In two acts these young authors paint a realistic picture of staid provincial life. Madame Beudet is always smiling, no matter the state of the weather and her domestic troubles. She is married to a "highly respectable" linen draper, paltry natured and authorative towards those under him. There are frequent family squabbles, when the husband threatens to shoot himself with an unloaded revolver. One day Mme. Beudet slips a cartridge into the weapon. On the occasion of the next quarrel the man, in a temper, aims the pistol at his wife, believing it harmless and fires. Fortunately the bullet misses the woman, but M. Beudet is convinced she loaded it with the intention of committing suicide, and repents his brutality, promising to make her life happier in the future. The dialogue is delightful. This play was published a year ago in a Paris daily, but has never been able to get to the footlights until the authors joined the new society supplying the bills at the Nouveau Theatre of Mauget.

"Le Passe."

The revival of the chef d'œuvre of Georges de Porto-Riche by the Comedie Francaise on Tuesday was a theatrical event, interest being concentrated upon the appearance of Mme. Simone in the leading rôle of Dominique Brienne. The comedy was originally in five acts when created at the Odeon, December 30, 1897, and first seen at the House of Moliere in 1902. It is now in four acts, but perhaps three would suffice. The torn heart of the woman who has loved and been deceived is ably depicted. Dominique had given herself body and soul to the fickle Francois eight years earlier, and she suffered terribly when he quitted her for other amorous adventures. But when he reappears, she is ready to forgive the past. The character of Francois, an elegant society man, egotistical and trivial—not a drunkard, yet a follower of Bacchus—is well drawn. While renewing his attention towards Dominique, he has an intrigue with a society woman. His former mistress learns of this before it is too late, and she plucks up sufficient courage to show him the door. She was ready to forget the past, but not suffer a fresh treachery. Mme. Simone was warmly applauded in this last act. Berthe Bovy is the simple, quasi-respectable Mme. Bellanger; Raphael Duflos, the handsome, intelligent, but rather unsympathetic modern Don Juan.

"Oncle Vania."

Jacques Copeau has given shelter to Geo. Pitoeff at the Vieux Colombier, after the sudden closing of the Moncey, and produced on Wednesday a French verison of a play by Anton Chekhoff, or Tchekhow, as the name of the Russian playwright is billed here. The play initiates us into the weary history of the humble village people in Russia. Alexandre has become a professor in a large city, and consequently looked-up to by his kinsmen. His daughter Sonia and brother-in-law Vania, slave on the land to render him financial assistance to keep his high position. He visits the old home with his second wife, Helene, much his junior, and Uncle Vania quickly perceives Alexandre is a bluffer, but like the rest of the men falls a victim to the charms of his new sister-in-law. When Dr. Mikhail, a suitor for the hand of Sonia (at least, so the family believe), is found kissing Helene, there is a village scandal. Before leaving, Alexandre endeavours to influence Uncle Vania in selling the homestead belonging to Sonia, whereupon the old Russian peasant reveals his contempt and threatens to shoot the swaggerer if he doesn't clear out. The girl and her uncle then resume their monotonous toil, temporarily interrupted by the family visit. Pitoeff is admirable as the alcoholic doctor Mikhail, while Mme. Pitoeff is sweet as the generous Sonia. The character of Alexandre is cleverly drawn: an individual with a swelled head, no more intelligent than ordinary mortals, but incessantly advising others to hustle, while he keeps his own hands in his pockets. I have met the kind of fellow myself.

"La Journee des Surprises."

The new Theatre des Nouveautes, under the Cinema Max Linder, was inaugurated by E. Roze and his associates on Wednesday evening, with a three-act comedy by Jean Bouchor. It embraces comedy, farce and detective play. Colette has spent the night out while her husband is away, and somehow got into the wrong flat. Imagining she saw her spouse at the door, she enters another apartment, occupied in mistake by Paul. They quickly become fast friends, and an intrigue follows. Another fellow enters, who is likewise a stranger; later the real owner arrives. Colette gets home late in the afternoon to receive friends to tea, for it is her reception day. All the characters of the farce turn up and there is a game of bridge, Paul later being accused of cheating. As Colette has also lost her wrist watch he is suspected of being the thier. The watch is found on him. But it was after the departure of Colette from the first flat that he found it in the bed, and to save her honour he refuses to furnish an explanation. Nevertheless a cute detective sees through the game and tracks the marked cards to the stranger who unceremoniously had entered in the first act. This latter rôle is held by Paul Capellani, with Regina Camier as the trivial-minded Colette. The piece was received enthusiastically by friends, but personally I failed to appreciate its merits. Notwithstanding, the new Noveautés is worth a visit—to see this little modern playhouse.

"La Foi Nouvelle."

The stage society under the designation of Theatre Clarté gave a performance at the Renaissance last Tuesday afternoon presenting a clever four-act work by the actor Armand Bour, who played the lead. We can but admire the doctrines of the author as expounded by the schoolmaster, at first an ardent imperialist until his nephew, of Spanish nationality, goes into the world-fray as a volunteer and is killed. The horror of war is then brought home when his daughter, engaged to marry the young neutral, pines and dies. Then the schoolmaster becomes a fervent pacifist, which leads to his discharge, but his spirit remains unbroken. He is imbued with "the new faith." It is a strong play, worthy of a place in the evening programme.

Shakespeare In Two Languages.

The appearance of K. Hackett, the American actor, is listed at the Odeon for June 6, and will be particularly curious from the fact that F. Gemier is to play at his side. The first item is "Macbeth," with Hackett in the title-role, speaking in English, while Firmin Gemier will appear as Macduff, responding in French. Also, on June 8, the American will give "Othello" in the original text, while Gemier, as Iago, will speak in his own language.

"Tristan and Isolde" Again.

The performances of Wagner's masterpiece have been continued by Jacques Hebertot at the Theatre Champs Elysées, following the great success by the Italian troupe from Turin, but now by a company from Holland. The present version is by A. Poolman, sung by the troupe of the Theatre Royal at The Hague. The reception was again cordial, Mme. Liesbeth Poolman-Meissner (Isolde and Jacques Urlus (Tristan) being highly praised.

"Aphrodite."

The revival of the musical drama of Louis de Gramont, from the novel of Pierre Louys, music by Camille Erlanger, at the Opera Comique, was an event on Tuesday evening. Though well interpreted it is doubtful if it can equal its production in New York, though Marthe Chenal (Chrysis), Azema (the high priest), and the Paris troupe do their best. The fine orchestra is under the direction of M. Catherine.

"Maimouna."

At the Opera on Thursday there was produced a new ballet by this name, the book by A. Gerard, and the music by G. Groviez, who conducted. It is an Oriental yarn, reminiscent of the Arabian Nights. The Kalif of Bagdad has brought home as prisoner of war the beautiful Maimouna, but she repels the love of the mighty Hassan, preferring a handsome young musician. Her serving-maid administers a drug to the Kalif, and the captive escapes with the Arab of her heart. The music is rhythmical, the dream of the Kalif being particularly marked. The ballet is nicely mounted, and danced to perfection by Mlles. Aida Boni (in the title-role) and C. Bos.

"Quant le Diable y Serait."

The satire of the fantastical comedy, by Rip and Gignoux, produced on Friday evening at the Theatre Michel with success, is biting, but not immoral. The devil has never ceased to lead mankind astray, and to be up to date he opens an American bank in Paris, as Satanas, ready to buy souls for a big price. Naturally he has many clients, and in this respect we have allusions to a number of prominent people. The revue is therefore of purely local interest, but could be adapted to suit any capital. Piaffe, a prosperous but ugly dressmaker, signs a pact, whereby he receives in exchange for his soul a scarf-pin which invests with irresistible power over woman. He wishes to be loved for himself and not his wealth. One of his seamstresses, Jacqueline, also signs a contract for one month, to have all money can buy but to remain pure. Bibi (stony-broke) is alone sceptical, and he is a sort of guardian angel for Jacqueline because she has shown him friendship. He enters a night restaurant as wine steward. Satanas puts Romeo, Cyrano, and a modern society actor into her path, but she resists, thanks to Bibi. She desires to know true love, which is not to be traced in the circle she now frequents. Still Satanas does not despair at the end of the month, when the contract expires and Jacqueline's virtue is still intact. The girl has acquired a taste for luxury, and he is sure she will ultimately return to his fold. Signoret, who was a serious Mephistopheles in Demassy's "Faust," is now a diverting Satanas. He is a great artist. Baroux is amusing as the fashionable dressmaker Piaff, and Albert Brasseur plays Bibi. Mlle. Marken is the kind little Jacqueline. The music is appropriately arranged by Mathé.

THE PRESS AND "THE" PROFESSION.

THINGS THEY HAVE IN COMMON.

By GEORGE ROBEY.

There are so many points of similarity between the Press and the Stage that it is almost impossible to refer to them within the limits of a short article.

There is, however, one great fact that has only to be mentioned to set the heart of journalist or actor beating with pride—something they have in common that is theirs and theirs alone. Other professions may have pet possessions of which they are justly proud, but none can boast so great a privilege as that of the Knights of the Written and Spoken Word.

Artistic Sinners.

On almost every occasion that a man is charged in the Courts with what may be termed one of the more refined crimes—such as artistic robbery or cocaine dealing—he claims to be either a journalist or

(*Photo, Hana.*)

an actor. What an honour is ours! The reasons for it are not hard to find. He argues thusly:—

Here are two professions in which sin is almost unknown. Surely the jury will hesitate before spoiling the records of two such honourable and righteous callings! Then again: my judges will assuredly attribute to folly, rather than deliberate design, the shortcomings of a man who is simple enough to believe that he can earn a living from such precarious businesses. For are not all journalists and actors simple souls who live on hope and promise unfulfilled? And so he fashions his armour out of our innocence and purity.

Perils of Telling the Truth.

Another great and wonderful thing our two professions have in common is that each is a little afraid to tell the truth about the other. For if one should tell the truth, may not the other retaliate by being truthful also? Thus it is that after sending in a cryptic but not too violently uncomplimentary Press-notice of a show, the critics will foregather in secret and say, "And now, what did you *really* think of 'So-and-so'?" I've never heard the answer to this question, but it never fails to get shrieks of merriment from the Pillars of Fleet-street.

And thus it is also that actors at the very same moment foregather in *their* secret haunts and say, "Who's the critic on the 'Sentinel'? Oh, 'So-and-So'! Well, you know what *he'll* say, don't you?" Neither have I ever heard the reply to this question, but I should like to put on record the fact that it does *not* get shrieks of merriment. It creates a depression that only the loving-cup can remove.

Our Inherent Modesty.

Then, look at the other things we have in common:—

We both used to wear long hair and don't now—except when due necessity dictates.

We are both silent as to our merits. Nothing can force us to say how clever we know we are.

Our refined instincts cause us to mix with people much better financially equipped than we are, and so by keeping pact with them we are for ever poor. But our inherent gentility makes pride rise above poverty, and we maintain with dignity a position which would be impossible for others.

Again, ours are the only two professions that are treated as a joke by the average person. We work without appearing to work. And so the man who keeps a general shop in Wapping considers his business much more important than ours. He only sees the finished product of our labours. He doesn't see us studying by the light of a flickering candle till dawn reminds us to change the calendar and consider the price of breakfast eggs in relation to our realisable assets.

And now I'd better "shurr-rup" before I burst into tears.

AS YOU LIKE IT.

Gulliver's drastic precautions have made comedians feel a trifle Gulliverish!

* * *

What will happen if Sacks sacks?

* * *

Let's ax' Sacks!

* * *

Got the sack: People waiting in coal queues.

* * *

"Theatre-lovers should visit the Everyman once a week," says an enthusiast. Let's go to the Everyman every "Mon."

* * *

Two modern productions: Shaw, "Major Barbara." War, "Made yer barbarous."

* * *

Did you notice how "Faust-on-Toast" was buttered up before the production?

* * *

And how it kept us on the rack?

* * *

And how one critic described it as "a meal of mirth"? Could you find a gayer-tea than that at the Gaiety?

* * *

Fridays are becoming such anxious days in the week that they have earned the name of "Black Fridays." And at many of the theatres they have also earned the name of "Slack Fridays."

* * *

Mr. Croker-King complains that a poster of "A Question of Trust" omitted the hyphen in his name. We took it on trust.

* * *

"Lee White's new revue will succeed 'Jumble Sale'—when it comes off," says the "Daily Graphic." Yes, exactly. When it comes off, it will come off.

TOUCHSTONE.

ROBERT HALE and MORRIS HARVEY, as Mephistopheles and Herr Richard Wagner respectively, in "Faust on Toast" at the Gaiety.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2645.

ALHAMBRA (Leicester-square, W.C.).—"Robey-en-Casserole," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4460.

APOLLO (Shaftesbury-avenue).—"Don Q," 8.15. Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross). — Loie Fuller, Harry Tate, Lupino Lane, Femina Quartette, "The Poacher," The Palace Girls, 2.30 and 7.45. Gerr. 7540.

COMEDY (Panton-street, S.W. 1). — "A Matter of Fact," 8. Tues., Fri., 2.30. Gerr. 3724.

COURT (Sloane-square).—"Othello," 8. Wed., Sat., 2. Gerr. 848.

CRITERION (Coventry-st.).—"Grumpy," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Thurs., Sat., 2.15. Gerr. 201.

DUKE OF YORK'S (St. Martin's-lane).—"Mis' Nell o' New Orleans, 8. Th., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.).—"The Rebel Maid," 8. Wed., Sat., 2.15. Gerr. 3527.

GAIETY (Strand, W.C.).—"Faust on Toast," 8.15. Wed., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"Count X.," 8. Tues., Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-av., W.). — "The Knave of Diamonds," 8.30. Wed., Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). — "The Circle," 8.30. Thurs., Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W. 6).—"The Peep Show," 2.30 and 8.15. Gerr. 650.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C.).—"The Heart of a Child," 8.15. Mon., Sat., 2.30. Gerr. 4032.

LITTLE (Shaftesbury-av.). — London's Grand Guignol (third series), 8.15. Thurs., Sat., 2.30. Reg. 2401 and 2402.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30. Gerr. 704 and 705.

LYCEUM (Wellington-st., Strand, W.C.). —"The Savage and the Woman," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed., Sat., 2.15. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Regent 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions." 8.15. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-av.).—Mary Pickford in "Pollyanna," 2.30, 6.0, 8.30. Gerr. 6834.

PLAYHOUSE (Coventry-street).—"Up in Mabel's Room," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

PRINCE OF WALES (Coventry-street, W.).—"Nightie Night," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-av.).—"Mary," 8. Sat., 2.30. Gerr. 9437

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.30. Gerr. 6666.

ST. JAMES' (King-st., W.).—"Polly With a Past," 8.15. Wed., Sat., 2.30. Gerr. 1903.

ST. MARTIN'S (St. Martin's-lane, W.C.). —"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Jumble Sale," 8.25. Tues., Fri., and Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Thurs., Sat., 8.15. Gerr. 416.

WYNDHAM'S (Charing Cross-road).—"Bull-Dog Drummond," 8.15. Wed., Sat., 2.30. Regent 3028.

THE VARIETY WORLD.

The Gulliver Notices—Vaudeville Club Snooker —Football and Fun.

The Gulliver Notices.

As will be seen by reference to another column, the notices issued by Mr. Charles Gulliver to all the members of his staff had to do with proposals and counter-proposals as to future wages of variety theatre employees in the London area. An understanding has been arrived at under which the notices, with very few exceptions (which exceptions were quite outside the crisis), are being withdrawn, and the halls will continue open as hitherto.

The position as regards the artists would only have been affected in the event of closure, therefore artists are not affected at all.

There was no truth in any of the rumours as to the Gulliver Circuit being acquired by any other group.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that ten death levies are now due upon the 1921 book. Red stamps seventeen.

Vaudeville Club Snooker Handicap.

The draw for the Vaudeville Club Flying Snooker Handicap is as follows:—W. Whitlock v. V. Duval, E. Delaboye v. D. Carter, M. Hedges v. J. Clarke, P. Myles v. F. Allday, A. Malzy v. W. Bankier, H. Stelling v. L. Austin, C. Hath v. W. Kellino, Len Leonard v. Chas. Austin, A. Burton v. Chas. Wall, J. Osborne v. Henry Barrett, J. Walton v. J. Mooney, B. Goldstein v. S. Barton, Ed. Fields v. Percy Wright, F. Malcolm v. D. Poole, A. Pryor v. S. Wright, S. Lennox v. L. Stepham. Messrs. W. Duval, D. Carter, W. Bankier, B. Goldstein, and Percy Wright have already won their heats.

Wilkie Bard in South Africa.

The I.V.T.A. have received a cable from the African Theatres, Ltd., Johannesburg, dated the 20th inst., as follows:—"Bard enthusiastic success."

Football and Fun.

Another football match between the West Ham United and a team of variety artists will, owing to the great success of last year, be played to-morrow (Thursday). A further attraction will be provided by a match between the Ediswan Ladies' Football Club, the winners of this year's silver cup, and the Lyons Ladies' Club. The variety team will include Dick Henderson, Bruce Green, Jock McKay, Little Zola, Eddie Foy, Dan O. Scott, Capt. Kettle, Chas. Kasrac, and others.

Miss Clarice Mayne has consented to "kick off" for the first event, and Mr. Jas. W. Tate for the second. During the interval well-known comedians will introduce comic "stunts," and much fun is promised. The kick-off is at three o'clock. Gates open at 2.30 p.m. The proceeds will be divided between the Queen Mary's Hospital (South-West Ham Committee) and the Variety Artists' Benevolent Fund and Institution.

A Music Hall Football League.

Arrangements are being made for the foundation of a Music Hall Football League. There are a number of clubs already in existence in variety circles, and several matches have been played during the season now closing. The matter is being taken in hand by Mr. C. Willmott, assistant manager of the Empress, Brixton, who is secretary of the Empress Football Club, which was the first to organise for that purpose. All clubs desirous of taking up the suggestion are invited to communicate with Mr. Willmott.

V.A.B.F.

Several particularly distressing cases of abject poverty were assisted by the Committee of the V.A.F. Benevolent Fund last week, among them was one in which the applicant for help headed his report: "A. S. O. S. call.—'Immediate help must be given, or must enter the workhouse.'" Another was so reduced as to have to pawn his wife's dancing shoes for 1s. 3d. Three applicants had their fares paid to engagements. The funeral expenses of an old performer well known in days gone by were also defrayed, and the weekly pension list increased by the addition of two new cases.

Jay Whidden.

At the Palladium this week Jay Whidden, the celebrated violinist, pianist, and composer, is having a very successful time, and was given a most cordial reception on Monday.

Thornley Dodge.

Thornley Dodge has every reason to be satisfied with his last fortnight's work. His play, "A Voice in the Street," was an emphatic success at the Coliseum; he finished a wonderful seven weeks' as "curtain raiser" at the Globe, and last week made a hit at Kilburn, taking three and four calls nightly. In a few months' time Mr. Thornley Dodge hopes to join the ranks of actor-managers in London.

Mr. Paul Hall.

Mr. Paul Hall, the provincial representative for Sir Oswald Stoll, has been called into the Shepherd's Bush Empire to act as manager in the absence of Mr. Arthur Woodhead, who is somewhat seriously indisposed. It will be recalled that Mr. Hall was the last manager at the old Middlesex.

"Take Me Out to Dinner."

"Take Me Out to Dinner," which was produced with such success at the Kennington last week, tops at the Queen's, Poplar, this week. Written by H. F. Maltby, it is considered Miss Violet Black's funniest and best-acted sketch. The setting is very lavish.

For South Africa.

The following artists sailed from Southampton on Friday, the 22nd inst., per R.M.S. Arundel Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Ltd.—Ernest Krake and Co., Wallie Pearce.

Fred Duprez.

The popular American comedian, Fred Duprez, who was called upon to deputise at Finsbury Park last week, must shortly conclude his variety engagements, as he is due to return to the management of Messrs. Wylie and Tate for another tour of "Mr. Manhattan," which opens at the King's Theatre, Southsea, early in June. At the conclusion of this engagement Fred will produce a sketch, at present unnamed, with a cast of seven or eight characters. This will be presented on the Moss' circuit. After playing Portsmouth and Bradford, this week and next, Fred will take a brief holiday on the Continent.

"Honest Rogues."

Mr. Albert Wyndham has secured in "Honest Rogues" a tale of the turf, a clever and well-written comedy and dramatic duo, which was seen at the Kennington on Monday. As Hauxley, the burglar, Mr. Wyndham gives a finished and versatile portrayal; and he has a capital foil in Miss Pat Creswick, who acts excellently throughout.

Music Hall Ladies' Guild.

By the courtesy of Sir Oswald Stoll a collection was taken up by the Music Hall Ladies' Guild at the Wood Green Empire on Saturday last, the funds of the charity being thereby augmented by the sum of £21 13s.

The Committee wish to convey their grateful thanks to Sir Oswald Stoll for his permission to take the collection, and to Mr. David James and Mr. Thomas Baker and the staff for their kind and valuable assistance.

Funds are urgently needed to carry on. Donations and gifts of clothing will be thankfully received by the Committee, and should be sent to Room 36, 18, Charing Cross-road.

The Terriers.

At the meeting on Sunday last, Bruce Green, and subsequently Dick Henderson, officiated as W.T.; Will B. Willby, as V.T.; Howard Ward, G.C.; W. Welsh, W.I.; Billie Hale. W.D.; Jack Sterzelly, Y.B.; Uncle Dick Sutherd, organist; and Arthur Were, secretary.

A hearty welcome was extended to Charles Kasrac, George Beachcroft, Dick Henderson, and Wilkie Warren upon their re-appearance in the Kennel.

The following application for membership has been received:—First notice, Bertram Maurice.

Hal Gordon has passed the ballot.

The election of officers for May, 1921, resulted as follows:—Will. B. Willby, W.T.; Billie Hale, V.T.

Dick Henderson has been appointed musical director for the dinner and concert to be held on Sunday, May 15, in place of Reginald Prince, who will be unable to be present.

Tickets for the dinner may now be obtained of the secretary.

The Pompey Twins.

Those gifted juvenile artists, the Pompey Twins, after a most successful tour of some thirty odd weeks in the provinces, are this week appearing at the Kennington Theatre, where they have made quite a hit with their two numbers, "Come to the Carnival To-night" and "Bathing," and their smart dancing.

Les Brissons.

At the Empire, Stratford, last week, Les Brissons were a much appreciated turn in the programme, and were given hearty receptions. At the end of May they go to Copenhagen for a two months' season, and return at the beginning of August to the Hippodrome, Aldershot, where they will present an entirely new act.

"Heads or Tails."

Will Dalton tells us that "Heads or Tails?" which he is running in partnership with Norton and Wright, is re-booked for several dates by Mr. Percy Broadhead and Mr. Sydney Arthur, and has no vacancy until October of 1922. During the past two years it has not had one vacant week. "Heads or Tails?" came to London in the autumn for a ten weeks' run. Their pantomime, "Little Jack Horner," is also fully booked for the run this year.

Chic Farr.

Mr. Chic Farr opened at the Bedford as a single turn on Monday, and had a reception that augurs well for his future success. Mr. Farr starts with a well-written comedy number, "He Won't Bother Me Any More." A burlesque recitation follows, during which Chic is interrupted from the audience, and during this clever scena he had the house in merry mood.

Clarice Chesney.

We hear that Clarice Chesney, who has had to rest for some weeks owing to throat trouble, will make her reappearance in town at Chelsea next week. For panto. next season, Clarice will again play principal boy in "Aladdin."

Mart and Pep.

Those popular entertainers, Mart and Pep, are in town this week at the Victoria Palace, where they are doing exceedingly well with their new act. Next week they are at Birmingham, returning to London in five weeks to play the Finsbury Park.

Iris and Phyllis.

A very interesting entertainment is presented by Iris and Phyllis, a couple of clever juvenile entertainers, who are at present appearing on the Controlling circuit, and are this week at the Hippo., Portsmouth. Their many accomplishments in the way of singing, piano playing, and dancing were entirely self-taught, and are due to keen observation when visiting the halls. Next week Iris and Phyllis will appear at the Hippo., Southend.

G. H. Elliott.

The popular chocolate-coloured coon, G. H. Elliott, is this week delighting audiences at the Hippo., Portsmouth, and next week goes to the Argyle, Birkenhead, after which he resumes the L.T.V. One of his latest numbers, "Babby O'Mine" (Silberman), has proved an enormous success, as also his "My Michelmas Daisy," which was written and composed by the same author (J. P. Long) as "Where the Blue-Eyed Marys Grow." Another number for early production, "There's a Sigh in the Eye of the Moon" (Harrington and Trevor) was submitted to George at mid-day last Friday, and within two hours arrangements were made for publication by Silberman.

THE GULLIVER NOTICES.

"PURELY A PRECAUTIONARY MEASURE."

It is now possible to give the full story behind the issue of dismissal notices to the whole of the staff of the Gulliver and Controlling Circuits, the first news of which was given in last week's "Era."

It had to do with proposals and counter-proposals as to future wages of variety theatre employees in the London area, and the net result is that the position remains as it was.

The last wages agreement between the National Association of Theatrical Employees and the proprietors of the West End and London variety theatres generally was signed in October last, and operated from March 29 of the same year. At the end of its first twelve months' operation, the N.A.T.E. presented new demands to the managers for wages increases for all variety theatre workers in London.

Mr. Chas. Gulliver, with whom heads of the N.A.T.E. are the first to declare they have always been "on the best of relations," and whose controlling interests affect nearly half the variety members of the Union in London, numbering upwards of six thousand, promptly faced the situation, and it is probably quite fair to say that it was the frank and open manner in which he tackled the position that led to the agreement subsequently arrived at.

Mr. Gulliver first of all approached the N.A.T.E. and explained in terms that could not but be accepted that far from the industry being able to stand higher wages, the managers had a case—owing to the slump in business and general high expenses—for asking for an all-round reduction of wages.

The fortnight notices issued by the Gulliver Circuits were purely a precautionary measure, pending the arising of a dispute over the new wages proposals.

Negotiations were at once opened between the N.A.T.E. and Mr. Gulliver, and as a result, a mass meeting of the employees under notice was held at the Holborn Empire on Sunday.

Mr. Gulliver's arguments and proposals for peace on the matter of wages so as to help in securing some kind of stability for a period likely to cover the present slump time were fully explained, and after discussion the following agreement between Mr. Gulliver and the employees was approved:—

1. It is agreed that the terms and conditions of employment set out in the agreement between the parties and other variety theatre managements which has operated from March 29, 1920, to the present day, shall be observed until January 2, 1922.

2. The parties further agree that any alteration or addition to the terms and conditions of employment set out in the said now operating agreement shall be subject to three months' notice being given in writing by one party to the other to expire on December 31, 1921, or some date thereafter.

3. The parties further agree that this agreement, dated April 25, 1921, shall be open to acceptance by any other variety theatre management being parties to the now operating agreement, subject to such acceptance being made known to the N.A.T.E. within 14 days of the present date.

The whole of the variety theatre managements in the Metropolitan area are to be invited to sign a similar agreement to the above.

"POLLYANNA."

AT THE PALACE THEATRE.

In her latest picture, "Pollyanna," which opened a season at the Palace Theatre on Monday, Mary Pickford, as a juvenile super-optimist, whose favourite maxim is that "something to be glad about will happen soon," carries all before her. As a screen story "Pollyanna" is devoid of plot and any intriguing interest, but its clever and appealing sub-titles, its perfect production, acting, and photography, and, above all, the incomparable genius and charm of its principal actress, render this film engrossing throughout. The story relates how a dying missionary leaves as a heritage to his little girl only his own cheerful courage. Duty impels his austere and puritanical sister to adopt the orphan, and avarice to treat her as a modern Cinderella. But she consoles herself by thinking that she would be much worse off if her aunt were twins! She succours the afflicted and finds homes for various orphans, including a boy, and a mongrel dog. Gradually the aunt's coldness thaws until, when the child is crippled as a result of saving a baby from being run over, she confesses she is everything in the world to her. Even in her pain Pollyanna thinks of others, for, discovering that the doctor is her aunt's former sweetheart, and the quarrel which parted them twenty years ago is the chief cause for her relative's unhappiness, she contrives to bring them together again. Ultimately she regains the use of her legs, thus fulfilling the prophecy of one of her admirers who had declared that "God would not allow those little feet to be destroyed when He needs them to run His errand." The film plays almost exactly an hour, and will be shown throughout the provinces from May 23 onwards.

"Pollyanna" was preceded by a short variety programme which included the Breconia Singers, a talented male octette. Their various solos and duets were excellent, while their concerted singing of "The Men of Harlech," the "Soldiers' Chorus" from "Faust," and "Poor Old Jo," could hardly have been improved upon.

Annie Rooney.

That clever comedienne, Annie Rooney, happily recovered from her recent indisposition, which compelled her to take a two months' holiday in Algiers, is making her reappearance on the Controlling tour, and is this week at the Hippo., Porsmouth, where she is featuring a capital number written for her by Betty Barclay, and composed by George Glover.

Howard Rogers.

In the absence of Phil Baker, who sailed for America last Saturday, Howard Rogers, "the new star," appeared at the Finsbury Park Empire that evening, and met with a hearty reception. Howard, who was making his first appearance on that circuit, is this week at the Holborn Empire, and in a couple of weeks goes to the London Coliseum.

PERFORMING ANIMAL ACTS.

PARROT CRIES.

The desperate attempts that are being made to formulate charges against performing animal acts now that the Prohibition Bill is under consideration, are exemplified in a case which came before the Kingston Magistrates on Thursday.

Victor Niblo was summoned at the instance of the Royal Society for the Prevention of Cruelty to Animals with cruelty to a parrot. It was stated that it was compelled to perform through fear, and that when defendant banged the ledge of the cage with a stick, it showed signs of terror.

Niblo, who said he had been playing with the bird for fourteen years, went through a performance in court. When he tapped on the cage the bird shrieked and said, "What is the matter with you?"

Niblo denied that the bird was terrified, and on his giving an undertaking not to use violence towards it the case was adjourned sine die.

TO THE EDITOR OF "THE ERA."

DEAR SIR,—The amended Act is due to come before Parliament for its third reading on June 3. Its tone and scope have become much less drastic since its "hair-cut and shave" by the Parliamentary Committee, in preparation for its final appearance in Parliament.

The section prohibiting horses or ponies being ridden by other than human beings is omitted altogether, and regarding all other domestic and wild animals the Bill now provides that artists presenting performing animals should be licensed in the form mentioned.

Opinions may vary as to whether any stigma or prejudice will result by such a clause passing into law, so before taking further Parliamentary action I should be glad to have as many representative opinions as possible, by all interested, upon the measure as now amended.

Letters may be addressed to Mr. Voyce or myself, stating whether for publication or private use.

In conclusion, may I mention to artists with performing animals that, in order to bolster up the supposed need for the Act, there are fifteen small societies competing with the R.S.P.C.A., all trying to get as much cheap advertisement out of any cases that can be brought against animal owners, just about this time, so that artists had better select only the choicest language in addressing their pupils, in case an impolite word might be magnified into a case of "mental cruelty" by some of the many paid and unpaid detectives now seeking to "trump up" charges of frightfulness while the question is coming before Parliament.—Yours faithfully,

CAPTAIN WOODWARD.
Hippodrome, Cannock, Staffs.
April 22, 1921.

TO THE EDITOR OF "THE ERA."

Dear Sir,—Referring to Captain Woodward's letter in "The Era" of April 20 re Performing Animals Prohibition, I do not agree with his description of the Bill as a "faddist" attempt. . . . It appeals to me as a really "humanist" effort, than which there can be few weightier matters of national importance, especially for a people which glories in humanity and fairness

Nor do I think it is quite accurate to describe the supporters of this movement as "joy-killers" . . . unless Captain Woodward can prove that the only joy, fun, or pleasure provided by music halls and theatres is mediated solely by performing animal acts . . . and since there are scores of theatres and music halls in the country where, weeks together, and sometimes months together, pass without the exhibition of performing animal acts, and the patrons appear to find some amusement in the programmes provided. . . . It would seem that their "joy" is, after all, very, very slightly dependent on animal shows (many theatres and music halls manage to keep open quite easily somehow, although performing animal acts are rarely, and in some cases never shown).

The point of view of the supporters of this Bill is influenced by their recognition that even the dumb animals have a right to the "joy of life," of which training and performing so often entirely rob them . . . What joy in life is there for the poor animal who is "licked into shape," cribbed, cabined and confined between performances, and travelled from town to town often as mere baggage?

So sorry do I feel for these our poor dumb friends that I am considering the possibility of devoting still more time to their interests and welfare, and the possibility of arranging for a cordon of inspectors to bring flagrant cases to public notice.—Yours truly,

MILTON BODE.
County Theatre, Reading.
April 21, 1921.

A Welcome Return.

We hear from Harry Norris that Ada Reeve arrived last week from South Africa, where she has had a wonderfully successful time in productions of "Floradora," "The Duchess of Dantzic," &c. Miss Reeve will shortly resume her variety engagements on the Moss' Circuit, and in a few weeks will make her reappearance at the London Coliseum.

Jen Latona Home Again.

Jen Latona arrived home from her third tour in South Africa, where she proved more popular than ever, last Wednesday. Jen tells us that patrons most appreciate those artists who vary their songs upon the return visit to a particular hall, and with her extensive repertoire Jen was able to give a complete change of programme. She opened on Monday at the Holborn Empire, and was accorded a hearty reception.

Ivor Vinter.

Another popular artist who has just returned from a successful season in South Africa is Ivor Vinter, the dapper comedian, who was making his first appearance in the Colonies. Next week Ivor resumes at the Hippo., Nottingham, and after playing the Moss' circuit for a few weeks, will reappear in town on the L.T.V. circuit on June 6.

Aston Bros. and Lady have just concluded their tour in the North of Scotland, after playing to enormous business at the Town Hall, Elgin. They were recipients of a handsome presentation from Mr. and Mrs. Alex Audrey, lessees.

MY MUSIC HALL TOUR.

WHY THINGS HAPPEN IN MEXICO—DANCING IN COLOURS—THE USES OF PSYCHOLOGY.

"Old iron" was the order of the day—or, rather, night—when I visited the Coliseum last week. No bicycle could be more dilapidated than Sam Barton's (though even that might have commanded a price had the train and transport strike materialised), and no motor-car could be more decrepit than Harry Tate's. The property room must have presented a unique appearance.

At the Coliseum.

Like old wine, old bicycles and motor-cars improve with age (on the halls), and Sam Barton and Harry Tate drew an immense amount of laughter. I feel sure that, in Harry Tate's case, he must be suffering for the public's benefit, and I can image that it would be a positive relief to him if the popularity of this sketch would begin to wane. You could not play the funniest sketch a thousand times without getting bored. Why not snap your fingers at our approval, Harry, and give us something new?

Sam Barton always looks as though he is having a happy time, and I cannot believe that his bicycle troubles, twice nightly, are anything but a source of joy to him. They are certainly a source of joy to us.

I refuse to speak of George Carney. He has had more than his share of my space lately, and for once I will resist temptation. Let me hasten away from the threatening avalanche of praise, and divert some of it to a man lying on his back and dancing on an upturned table balanced on his feet—to boot, the foot-juggler, Frank Maura. Frank Maura is a Mexican, and if his performance is representative, I am not surprised that matters are apt to be so topsy-turvy in Mexico. Suppose *you* spent your time balancing tables and balls and tubs on your feet, would not the blood rush to your head, and would you not rise, ripe for revolution? Fortunately Frank Maura shows no disposition to stir up trouble here; all he does is to stir up the various objects with which his assistant provides him, concluding by stirring up our applause.

Gilbert and French also described themselves as "foot-controllers," but they controlled their feet the right side up in the form of step-dancing.

Dancing, nowadays, is a somewhat elastic term. We have, for instance, "foot-controllers," who dance when we might imagine they were experts in football or boot-juggling. On the other hand, Loie Fuller introduces "dances," some of which are not really dances at all. One, a representation of the sea, is performed by unseen girls beneath a huge luminous cloak. But it does not really matter very much what we call a thing, perhaps, and Loie Fuller's sea effect was quite remarkable. So were the representations of Fire, Light, and Colour. Her colour schemes predominate so greatly that it would be more apt to describe her school as a colour school than a dance school. The dancing is subsidiary, and is used merely as a medium to carry out her scenic effects.

Rinaldo, the "wandering violinist," gave an excellent performance. A good deal of interest was shown in the singing of Viva Daron, a new prima donna, and the clever Hanlon Brothers ended the programme with a series of comic horrors, entitled "The Station Hotel." The turn finished with an ingenious railway engine, which rushed at the audience, and, stopping at the footlights, shot out a telescopic excrescence that terrified the timid in the front stalls. Happily, I was a little to one side, and thus escaped heart disease.

At the Euston Palace.

One of the most amusing things at the Euston Palace was "A Sister to Assist 'Er," in which Jack Williams, as Mrs. May, gave a clever performance. Jock McKay had the audience at his mercy. "Laugh!" he orders. And the audience laughs. Fortunately, he gives them plenty of real humour to laugh at, but I am not sure that he would not make them laugh, in any case, even if he were only second-rate. A psychologist without talent can lead his victims easily astray. Jock is a psychologist, with talent.

Florrie Ford, the popular vocalist, secures numerous encores. She supplies the audience with what it wants, and gets it to sing with her. "Keep Smiling" is her slogan.

Rutland and D'Orsey describe themselves as Anglo-French entertainers. They do not, however, appear to be half-and-halfs, excepting in the sense that the girl seems quite French, and the man quite English. They sang with effect, and quarrelled with vivacity. Billy and Doris Harley provided the chief dancing turn in the programme, and Francis and Alfred were responsible for the juggling. I take it that Francis was the anxious man, and Alfred the mischievous youth. Francis did some very clever things, of which the cleverest was the balancing of two heavy balls on his head while juggling with five small ones. I believe he did something else also, but I have only two eyes, and one's vision is limited at these agonising moments.

Other turns were Macleod and Britton, Foster Kershaw, and our old friend, A. D. Robbins, with his famous "bucking bicycle." I hardly knew Robbins when he first came on. He wore a beard. But he took it off when he got down to serious work, and was his usual genial self again.

EXTRA TURN.

NEW ACTS OF THE WEEK.

KATRINA AND JOAN.

As charming a dancing act as we had seen for a long time was that presented at the Shepherd's Bush Empire, last week, by the pretty little lady, who elects to be known as Katrina. Although at Shepherd's Bush she had the advantage of a beautiful setting, the only demand that this very talented artist really makes upon a stage manager is that of an empty stage. The very simplicity of the turn is attractive. Most of Katrina's dances are performed alone, but at times she has the assistance of another, exceedingly capable dancer, Joan.

For her first dance she appears in an unusually pretty ballet costume, and although the action follows somewhat conventional lines, it is performed with such ease, grace and charm that it is quite fascinating. She is then joined by Joan, wearing a costume somewhat of the pierrot variety, and together they give a dance notable for its freshness, its spirit, and its delightful air of complete competence. Later Katrina appears in white classic costume, and performs a beautiful dance. Then comes an interlude by Joan, who gives a splendid performance of a Russian dance, in national costume. For a finale we have Katrina and Joan in a whirlwind kind of dance, including some wonderful dancing on one leg by Katrina—which brings a really exhilarating quarter of an hour or so to a decidedly brilliant finish.

MARRIOTT EDGAR'S NEW ACT.

Description ..... Burlesque Comedy
Time ..... 15 Minutes
Cast ..... Two

Mr. Marriott Edgar, who produced his new act at the Bedford on Monday, opens with his song, "A Noisy Noise Annoys An Oyster," a tongue-twister that goes with a swing, and he soon got on good terms with his audience. Follows an excruciatingly funny burlesque of Army life, "Learning a Trade," in which Mr. Edgar tries to drive a lorry. With the introduction of some particularly smart patter and aided by a clever partner, he keeps the fun fast and furious. Two songs, "Join the Army and Learn a Trade," and "He Drove a Ford," are capital numbers. It is a capital act, which had a very hearty reception.

BILLY FRY AND NORAH O'GORMAN.

Type ..... Comedy and Singing Act
Length ..... 15 minutes
Required ..... Full Set

This new double act, which made a successful début at the Granville, Walham Green, on Monday, is due to the collaboration of Mr. Billy Fry, the popular revue comedian, with Miss Norah O'Gorman. The combination is excellent in every respect. Miss O'Gorman is as tall and statuesque as Mr. Fry is small and volatile. Moreover, they are both experienced artists who know their business thoroughly. Features of a bright turn were a duet, "Confessions," in which the couple indulge in much humorous mutual recrimination; a tuneful ballad, "I Miss You Most of All," admirably suited to Miss O'Gorman's powerful voice, and "Better Every Day," a cheerful ditty which makes a suitable finale. There is a deal of patter in the turn, which is delivered in brisk style, and all their sallies found a ready response in the audience's laughter. The reception was of the best.

In collaboration with Bennett Scott, J. P. Long has written a tuneful and effective number, entitled "My Brown Sugar Baby," which Randolph Sutton is featuring at all engagements.

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Miss Dorothy Storm is making a big feature of "The Mill by the Sea," at Walthamstow, this week, and Joseph Cheetham at Wood Green Empire is creating a sensation with this wonderful number.

Miss Nellie Wigley is introducing a new song at the Kilburn Empire, entitled "My Old Homestead," and is very pleased with its reception. The composer, Pat Thayer, with his partner, Denis O'Neill, is also working this number at the Palace, Bradford.

Another popular ballad by Pat Thayer, "The Cottage Where Dreams Come True," is being sung by Nora Bancroft at the Empire, Middlesboro'. Alice Hollander is making an artistic success of "The Mill by the Sea" at Tottenham Palace.

Mons. L'oonie, at the Trocadero, is having his usual tremendous success with "Mon Homme," the great Parisian Fox-trot, and that established favourite, "The Bells of St. Mary."

Mme. Walker's Juveniles are using the coon number "If Ev'ry Star was a Little Piccaninny," in their dainty act at Swansea Empire.

At Devonshire Park, Eastbourne, on Sunday, Miss Isolde OFarrell is singing "The Mill by the Sea.'

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THE LONDON MUSIC HALLS.

THE COLISEUM.

There are several new turns in the programme at the Coliseum this week, but none more popular than Mr. Lupino Lane's one-man drama. This is a very funny burlesque, and shows us Mr. Lane's comedy powers at their best. Mr. Lane also sings "Voila," with a smart dance to follow, and on Monday his reception was of the heartiest. Mr. J. O. Francis Welsh Folk playlet, "The Poacher," a little sketch full of intimate touches and clever characterisation, was splendidly played by the Hopkins' Family of Welsh Players. That clever comedy cartoonist, Van Dock, did excellently with his rapid up-to-date sketches. Two lady members of the orchestra and Mr. Alfred Dove, the musical director, claimed his attention on Monday afternoon, and very happy were the results.

Described as America's cyclonic dancers, Harry and Dennis Dufor, who opened the bill, do well in a smart song and dance turn, their dancing being very neat. The well-known Femina Quartette follow in their brilliant musical ensemble, with Miss Dorothy Farrar, the talented violinist, Miss Francesca Woolf, an expert 'celliste, Miss Marjorie Samuel, the capable pianiste, and the well-known sorano, Miss Estelle Mark, who scores with that delightful ballad, "God Gave Each Rose a Garden." Erne Warsaw and Evelyn Brewster, in their comic and musical act, "Pan and Pandora," combine originality of presentation of their act with some good comedy and some equally good music, and the whole entertainment is most effective.

The Sixteen Palace Girls dance as only Mr. John Tiller's premier troupe can, and the leaders who had to appear before the curtain on Monday deserved the compliment accorded. Harry Tate remains over from last week, and with his excellent company he is still trying to sell that motor car, much to the full amusement of the audience. The Loie Fuller's School of Dance complete the bill in three delightful dances and two ballets, the finale Lights and Colours, set to Saint-Saëns' "Valse Brillante," being a beautiful scene.

HOLBORN EMPIRE.

A first-class variety show is being offered to Holborn patrons this week. Miss Maidie Scott—the dainty and demure—has a new number, which provides an excellent opportunity for the portrayal of piquante femininity, in which the popular comedienne is unsurpassed. The number includes a couple of Miss Scott's earlier successes, "The Youngest of the Family" and "If the Wind Had Only Blown the Other Way," and her success on Monday evening was undeniable. Mr. Billy Merson, in characteristic impersonations, showed that he has lost none of that power of droll caricature that has made him famous, his "Knight in Armour" ditty causing a furore. Mr. Fred Russell, in his clever ventriloquial act, also had the heartiest of receptions, the verbal duel between the performer and his loquacious dummy, "Coster Jim," being very enjoyable.

The character studies contributed by Mr. Howard Rogers, a newcomer here, are clever, original, and apropos, the skill and humour of the impersonations being very marked, the artist being rewarded with a particularly cordial recall. The fine musical act contributed by the Miles-Stavordale Quintette met with the enthusiastic reception always accorded; and Hicken and Rose gave a particularly neat and agile acrobatic act.

Witt and Stevens are justly styled the "elite" entertainers, their act, consisting of humorous songs and extraordinarily fine piano playing on the part of the gentleman, terminating with a smart dance, bringing down the house. An insistent demand for more had to be acceded to. La Veen and Cross, in their droll "Julius and Brutus" sporting act, caused much hearty laughter; and in the absence of Mr. Vernon Watson a highly efficient substitute was found in Miss Jen Latona—recently returned from South Africa—who contributed her pleasing turn to the complete satisfaction of all.

FINSBURY PARK EMPIRE.

The musical critics have done full justice to the fine voice and technique of Miss Lucille Benstead, so of her appearance here this week it is sufficient to say that she easily succeeded in the bestowal of that pleasure which only a good singer can give, "Angus Macdonald" (by request) being especially well rendered. Her other songs were "I Wait Till the End of the World," and a new song entitled "Real Grand," while for encore she sang a little composition, "Smile At You."

Frank Benson, "the great little comedian," caused an unexpected flutter by placing a confrère in the auditorium, between which and the stage there flowed the liveliest criticism and witty cross-talk. His after appearance as "P.C. 22" created great delight and was very well done. De Alma proved to be a veritable wizard of the banjo, and it is not to be supposed many in the audience had heard such remarkable playing before. As an instrument of music, the banjo must rise in the estimation of anyone who hears it played to perfection by De Alma.

A bright and amusing turn was provided by Cornalla and Eddie. "Toss 'Em and Miss 'Em" is not a very illuminating title to give to a piece, but after seeing and judging, one found it to be apt enough. To toss and catch may be clever, but to toss and miss is funny. And when the thing you have tossed and missed is a plate, it is funnier still. And by the time this act was over, the stage was strewn with broken crockery and with the showers of tin cans which had rained down from the flies upon the luckless imitator. The frantic efforts which the imitating one made to sweep up the mess kept the pot of laughter boiling merrily until the finish. Altogether, a most clever performance. The climax of the comedy and sensational skating act, "The Human Top," performed by Les Tumilet, is calculated to leave one almost breathless. The final scene depicts a skater on the top of a table, skating round at a seemingly incredible speed, while the table is revolved electrically in the opposite direction. It is all amazingly clever. Arnaut Brothers, the famous musical pantomimists, deservedly received an ovation, for their show is something really good, while that witty Irish raconteur, Joe O'Gorman found it difficult to get away from the compelling plaudits which broke forth from every quarter of the house.

THE METROPOLITAN.

Jock McKay, the popular Scotch comedian, scored heavily here on Monday with his clever patter and songs. Notableamong these were his humorous ditty, "At the Base." Winter and Bunny, in a quick-change interlude, provoked much merriment. Starting off with a little essay on James Watt and the steam engine, with variations by Bunny, they then showed us their ideas of love-making by various types of characters. Needless to say, "a comedian who sings" was Dick Henderson, an excellent "all-round" turn in more senses than one! His rendering of "The Lisp of a Baby's Prayer" was much appreciated, and showed his versatility from the gay to the grave.

Olive Fox and Clarkson Rose, with the piano and the band, are a very clever couple. Their first song, an excellent one, "On Their Wedding Day," is followed by some amusing impressions by Clarkson of the various singers at a charity concert. Their turn is concluded by a hotch-potch of songs of 10, 20, 30 years ago, which brought back many happy memories, and incidentally brought the house down as well!

Niblo and Doris, the coon and the lady, sing and dance as only they can. Doris' impersonation of an impossible prima donna is one of the funniest things on the halls. The Four Clovelly Girls, in their juggling act, do some very fine work with brightly coloured clubs, which they manipulate with the greatest dexterity. Jewell Meisson, South Africa's foremost tenor, and the Four Sisters Martelloni, a troupe of clever tumblers and acrobats, conclude.

HACKNEY EMPIRE.

Jack Kellino, the musical comedian, who makes syncopated music out of all sorts of odds and ends on his barrow, is here this week, and his by-play with the various articles comprising his stock-in-trade causes great fun. His xylophone playing is quite the best of its kind, and gains him a hearty reception and a recall. Nan Foster, the charming soprano, has a powerful, melodious voice, and a pleasant manner. She sings "Sympathy" and "Songs of Long Ago" with much expression. Frederick Sylvester and company, consisting of a natty little page boy and another little mite, give a very clever acrobatic and balancing show, deftly devised, and executed in effortless fashion. The boys evidently thoroughly enjoy the show, and are keen as mustard to exhibit their wondrous skill and agility till their runaway exit.

The jazz band played by Fred Sylvester, with the small boy balanced upside-down on his head, and providing most of the musical instruments, and the final take-in, are further features of a very clever turn. Frank Whitman, whose particular bent is dancing while he fiddles, is quite an adept at the art. The zest with which he gracefully pirouettes as he performs on his beloved instrument is refreshingly exhilarating. His trick playing with playing cards, a match—the smallest bow in the world— a pipe, &c., are all embellished with a pretty wit, as well as being wonderful in themselves.

Betty Barclay and George Glover, in their merry and bright song-scena, with E. Westly at the piano, are very popular. O'Gorman Brothers excel in song and dance and in "Oh! Harry, Harry"; their cross-talk and eccentric dances are also capital, their final dance after "Back to the Farm" being especially smart. Peter Pariss, in "Fra' Lancashire" and "I Want To Go Back to Lancashire," gets many a hearty laugh; and Zellini, the burlesque juggler, gives a good turn, full of comic surprises.

SHEPHERD'S BUSH EMPIRE.

Heading the excellent bill here we have Billy Leonard, the comedian who made such a success in "The Soldier Boy" and "The Whirligig." Mr. Leonard has a pleasing personality, and the ease and spontaneity of his humour is most attractive. His first song is "Have You Anything Very Particular On To-night?" his second item contains somewhat broader fun, and is called "The Sailor's Farewell to His Horse." Mr. Leonard's appearance as a single turn proves that he has no difficulty in taking a place in the front rank of comedians. Dainty Doris opens with a sweet little Irish number, "I Want to Go to the County Mayo, in Ireland," and follows it with another charming number. The dancing of this pretty little lady adds much to he general success of her performance.

Sam Barton, the gentleman who "nearly rides a bicycle," provides one of the cleverest turns on the stage to-day, and on Monday he was causing as much amusement as ever.

That funny sketch, "A Sister to Assist 'Er," is very well played by Jack Williams and Grace Vicat, and to say that it was well played is to say that it caused roars of laughter. Dan Rolyat has a neat little number, "Sufficient," and follows it with his highly amusing description of his experience as a football referee. The Milton Brothers provide a clever act as patter and skating comdians, and Miss Shirley Whyte proves herself an exceedingly clever artist in both song and dance. The programme concludes with the performance of the well-known Hanlon Brothers in their pantomimic absurdity. "The Station Hotel," as fine an act of its kind as one could find anywhere.

PUTNEY HIPPODROME.

King and Benson, the ever-popular messenger-boy and the lady, are in their usual high spirits, and at the Putney Hippodrome give great pleasure with their medley of gag, song and dance. That brilliant little artist, Laddie Cliff, gives splendid proof of his versatility with three numbers, the first, "Freddy in Fulham"; the second demonstrating the way in which certain people "murder" the English language, and the third on that always interesting subject, "Girls." Almost all the time Mr. Cliff's wonderfully nimble little feet are on the go, for he is, of course, above all things a really superb dancer.

The Real McKays, the popular Scotch artists, provide another medley of song and humour that is greatly appreciated. This entertaining couple are fine workers, and the enthusiasm they arouse is well deserved.

Mme. Ina Hill, the distinguished vocalist, easily obtains a great reception for her magnificent renderings of "Sweet and Low" and "The Memory of a Song." A fine comedian, with a style all his own, appears in the person of George Jackley. Almost every remark of Mr. Jackley's, uttered in that extraordinary voice of his, is followed by a roar of laughter, and his xylophone-playing of "Poet and Phoasant" (as he calls it) is certainly "a scream."

Vernon Watson was absent from the list on Monday, and the popular comedian, Harry Champion, deputised, singing "In My Mallaby-Deely Suit," "There You Are, Then," and "Where Did You Get Your Collar?" Rose Cambry, the popular comedienne, has a couple of well-written numbers in "We've All Done It" and "Up I Came In My Little Wedding-Dress," and Billy Simpson's comedy character studies cause great amusement. Les Nicoletos give an interesting display as aerial equilibrists. The programme is completed by the famous Yamayama Troupe of Japanese Equilibrists.

To all whom it may concern.

"Calling Me in Dixieland"

being featured this week at the

HOLBORN EMPIRE

by

JEN LATONA

WAS WRITTEN AND COMPOSED BY MISS LATONA, AND IS HER SOLE PROPERTY.

Any Artistes singing this Number are hereby warned.

The Spirit of Youth.—Vide Press.

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KATRINA

The Wonder Dancer

and JOAN

(The Juvenile Volinin).

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Sole Agent—GEORGE BARCLAY.

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ENORMOUS SUCCESS.

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CARMEN de LOR & ALFRED

in

ANCIENT & MODERN DANCES.

Managers and Agents are invited to see this Act.

Next Week - - HIPPODROME, BALHAM,

Coms., PIERO, 22, Glenshaw Mansions, Brixton, S.W.

CHICK FARR

This Week—THE BEDFORD.

Coms.:—REEVES & LAMPORT.

EILEEN & MARJORIE

The Juvenile Marvels.

Sole Agent, JULIUS DAREWSKI.

IRIS & PHYLLIS

The Versatile Juvenile Entertainers.

This Week, PORTSMOUTH HIPPO. Next, BOSCOMBE HIPPO.

Agent, WALTER BENTLEY.

HOWARD ROGERS

JUST HIMSELF.

This Week, HOLBORN EMPIRE. Next, EDMONTON EMPIRE NAT DAY.

THOSE FOUR

(Originally "Those Four Kids.")

It takes us all our time to think of new names for Bunnies! Ten more last week.

This Week, EUSTON & S. LONDON

Next Week, TOTTENHAM & WALTHAMSTOW

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NEXT WEEK'S CALLS.

MONDAY, MAY 2, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 23 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all theatres at 1 p.m. All artists must attend.

BRIDGWATER PALACE.—Denise and Jan.

CHEPSTOW PALACE.—Malcolm Scott's Concert Party: "The Topics," May 2, 3, and 4.

SALISBURY PALACE.—Jean Andrews, The Elmars.

TROWBRIDGE PALACE. — Malcolm Scott's Concert Party: "The Topics," May 5, 6, 7.

WEYMOUTH PALACE.—The I.V.T.A. present "The Lads of th eVillage."

YEOVIL PALACE.—Fran'; O'Dell, Two Australians.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Andrew MacNaughten presents "Our

RAYMOND *NEW SHOW*

Liz," Dawn and Derriss, Athas and Collins, Cromer, Patti Loftus, The Taylors, Howard Rogers.

RAMSGATE PAVILION (rehearsal, 1). —The Lysdors, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Lily Trainor.

HAMILTON HIPPODROME (rehearsal, 1).—Romanesca Quintette, Donald MacKay, The Doves, Harry Leybourne, Campbell and Scott, Kennedy and Coppin, Pete and Minnie Lee.

IPSWICH HIPPODROME (rehearsal, 2).—Six Heraldos, Bower and Doust, McPherson, Fred Hutchings, Arthur Woodville, Melford and Dodd, Robinson and Macken.

NORWICH HIPPODROME (rehearsal, 2).—Dick Ray presents "Topsy's Baby" revue.

NORWICH THEATRE ROYAL.—"Daddalums."

PAISLEY RINK PALACE (rehearsal, 12).—The Rovas, Norton and Maurice, Two Blacks.

KENNEDY CIRCUIT.

(Rehearsals, 12.30.)

CANNOCK HIPPODROME. — Andie Caine's "Stop It Off" revue.

DUDLEY OPERA HOUSE. — Albert Vivian, Peake and Co., Letine, Billy Foss, Pip Melinder, Edwards and Mack, Hilda Roy, Leo Hio Tselun Troupe.

WEST BROMWICH EMPIRE. — Zona Vevey and Max Erard, Henry Norton, Darty and Partner, company booked.

WEST BROMWICH OLYMPIA. — Le Tri-Colore Trio, Fred Reed, Revene and Carrenter, Sun Yat Sen, Fred Sloan, The McGregors, Harry Orchard's "Toyland."

WEST BROMWICH THEATRE ROYAL.—Emma Litchfield's Rep. Co.

LONDON SYNDICATE HALLS.

(See Page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12). —Billy Merson, Maidie Scott, Bert Weston,

RAYMOND *NEW SHOW*

Pearl Mitchell and Sister, Scot Gibson, Ina Hill, Victor Kelly, The Eldons, Cycling D'Ormonds.

CLAPHAM GRAND (rehearsal, 12).—Seymour Hicks, Marie Blanche, in "The Bridal Suite," Syd Walker, Marie Kendal, Michaeloff Trio, Ern. E. Roma, Eddy Reed.

COLLINS'S MUSIC HALL (rehearsal, 12).—Ernie Lotinga and Co., Whit and Stevens, Dale and O'Malley, Maggie Benson, Audrey Knight.

CROYDON EMPIRE (rehearsal, 12). — Lew Lake presents "Too Many Girls."

HAMMERSMITH PALACE (rehearsal, 12).—Harry Weldon, Norman Field, Manny and Roberts, Harry Ford, Mollie Butler, Marjorie Fulton, The Brandons, Harmony Girls.

HOLBORN EMPIRE (rehearsal, 12). — Wil Evans, Harary Hemsley, aDisy Dormer, Wright, Conolly, and Mack, Nixon Grey, Sandy Powell, Scala and Lilian, Stewart Morton, Winifred Ward.

ILFORD HIPPODROME (rehearsal, 12). —Harry Day's revue, "Jollities."

KILBURN EMPIRE (rehearsal, 12).—Poluskis, Lawrence Wright Ensemble, S. W. Wyndham, Chas. Whittle, Two Ascots, Billy Simpson, The Mozelles, E. Lotinga and Co.

ISLINGTON EMPIRE (rehearsal, 12).—Lew Lake's Co., "Sons of the Sea."

LEWISHAM HIPPODROME (rehearsal, 12).—Harry Day's revue, "Jingles."

POPLAR HIPPODROME (rehearsal, 12). —Jay Laurier, Rolf Slater, Goodfellow and Gregson, Fred Russell, Melody Makers, Dainty Doris, Arthur Ferriss, The Nicoletos.

PUTNEY HIPPODROME (rehearsal, 12).—Daisy Dormer, Jay Whidden, Sandy

RAYMOND *NEW SHOW*

Powell, Phil Kaufman, Nixon Grey, Bartle Quartette, Gintaro, Hall Wright.

SHOREDITCH OLYMPIA (rehearsal, 12).—Maidie Scott, King and Benson, Ray Wallace, Austin Rudd, Alan Raine, Frank le Dent, Manoel and Francois.

THE PALLADIUM (rehearsal, 11).—Alex. Carr and Co., Talbot O'Farrell, Whit Cunliffe, Violet Essex, Tucker, Marie Novello, Jack Lane, Willie Rolls, Daly and Healey, Clinko and Kaufman.

WILLESDEN HIPPODROME (rehearsal, 12).—Lorna and Toots Pounds, Versatile Three, Nellie Wallace, Vasco, George Pickett and Co., Foster Kershaw, Rene Ralph.

WOOLWICH HIPPODROME (rehearsal, 12). — Jay Laurier, Rolf Slater, Leslie Elliott, Miles-Stavordales, The Motramos, Jos. de Moraes, Jack Straw, Nellie Wigley, The Nelsons.

MACNAGHTEN TOUR.

Rehearsal at all halls at 12 o'clock.

BLACKBURN. — Ernie Whitmee, Theo Ward, James Hunter, Tom Goode, Monks of St. Bernard, Ferguson and Mack, Rich Taylor.

BURNLEY.—George Hyam, Mary Leigh-Maple and May, George Bolton, Horse and Bert, Sisters McLeane, and company as booked.

BRADFORD.—Witt and Wisdom.

CARLISLE.—Henry and Edgar, Jack Holden, Arthur Gilroy, Connie Browning, Bowden, Dixie Minstrels.

HALIFAX. — Musicus, Tom Finglass, Will Cummin and Partner, Takio, George Murphy, Mantyn and Florence, and company as booked.

HUDDERSFIELD. — Sutcliffe Family, Maple and May, George Bolton, Horse and De Lil, Harry Taft, Radford and Russell, Three Laurels.

LEICESTER.—Company as booked.

SOUTHAMPTON. — Bros. Obo, Ethel Loftus, Jerry and Co., Tom E. Hood, Fenton Bros., Doris Ashton, Jack Barker, O'Meara and Mazson.

WARRINGTON.—Delino, Gaby Revatte, Robe Kezlova, Eric Randolph, Herbert La Martine, Jack Brynne, Idleitis.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Mart and Pep, Gene Gerrard, Naughton and Gold, Moore and Roby, Wilf Burnand, Lillian Burgiss, Pichel and Scale.

BIRMINGHAM GRAND (rehearsal, 1).—Bromley Carter, Cedric Sharpe Trio, Scott and Whaley, Fashions de Vogue, Victor King, The Cycling Brunettes, Stan Kavanagh and Co.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 2).—Jenkins Brothers, Dorothy Larkin, Trixie Kay, Jock Harris.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Constance Risdon and Vedale, Felo-

RAYMOND *NEW SHOW*

vis, Will Gardner, Fred Duprez, Fred Karno presents "Yes, Papa."

CARDIFF EMPIRE (rehearsal, 1).—The Wylie-Tate Production, "The Garden of Allah" (2nd week).

CARDIFF OLYMPIA (rehearsal, 11).—King and Allen, Sadie Sale.

Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former Theatre.

EDINBURGH EMPIRE (rehearsal, 1).—Griffiths Bros. and Miss Lutie, Carrie Laurie's Juveniles, Gertie Gitana, George French, Manuel Vega, Finlay Dunn, Nervo and Knox.

FINSBURY PARK EMPIRE (rehearsal, 1).—George Bass, The O'Gorman Brothers, Coram, George Mozart, Yamayama Troupe, Barts Trio, Paula Destiny.

GATESHEAD EMPIRE (rehearsal, 1).—Four K-Foleys, Five Nuts, Fred Morris, Agnes Yorke, Teddy Stream, The Anserouls.

GLASGOW ALHAMBRA (rehearsal, 11). —Harry Tate, "Partners," presented by Harry Green, Dorothy Lena, Fulgora, Woolmer Young, and Billy Bennett, Richardini Troupe, Nicol and Martin.

GLASGOW COLISEUM (rehearsal, 11).—Ristoris and Partner, C. W. Woltard, Yvonne Granville, J. Alexander presents The Grand Opera Singers, Fred Barnes, Milton Hayes, Power and Bendon.

GLASGOW EMPIRE (rehearsal, 11).—The Flemings, Nat. D. Ayer, The Gresham Singers, De Guchi Troupe, George D'Albert, The Hadens, Wee Georgie Wood & Co.

HANLEY GRAND THEATRE (rehearsal, 12).—J. H. Wakefield, The Three Piccadillians, The Bounders, Frederic Bentley and Co., in "All Tied Up," Sam Barton, Albert Whelan, Loch and Lomond.

HULL PALACE (rehearsal, 1).—Harry Day presents "Spangles."

LEEDS EMPIRE (rehearsal, 1).—Andre Charlot's revue, "Bran Pie," cast includes the Two Bobs.

LIVERPOOL EMPIRE (rehearsal, 1).—Gus Fowler, Magini, Stanley Bros., G. S.

RAYMOND *NEW SHOW*

Melvin, Lily Morris, "Symphonia," Vivian Foster.

LIVERPOOL OLYMPIA (rehearsal, 1).—Fred Curran, Tex McLeod, Mutt and J. Barrett and Knowles, Herbert Cave, Josh Clifton presents "On No Man's Land," Ruth Vincent.

LONDON HIPPODROME (rehearsal, 11).—Moss Empires present The Wylie-Tate production, "The Peep-Show."

NEWCASTLE EMPIRE (rehearsal, 1).—George Wilbey, The Great Lester, Ella Shields, Mike S. Whallen, Dolly Elsworthy, Zaleski, Victor Andre.

NEW CROSS EMPIRE (rehearsal, 1).—Penrose and Whitlock, De Alma, Geerts Brothers, Pierce and Roslyn, O'Gorman Brothers, Chelsea Pensioners.

NEWPORT EMPIRE (rehearsal, 1).—Scotch Kelly, Lauri Howard, Walker's Juveniles, Yamamoto and Koyoshi, McRae and Laport, Abbe Mitchell and full Harmonic Quartette, Olga Morzelli.

NOTTINGHAM EMPIRE (rehearsal, 1). —Marie Lawton, Leslie Strange, The Beswick Twins, Tom D. Newell, Marie Lloyd, De Wynne Brothers, Three Nitos.

PRESTON EMPIRE (rehearsal, 11).—Messrs. Murray, King and Clark present "Romance."

SALFORD PALACE THEATRE (rehearsal, 11).—The Westwoods, Madge Bilton and Max, Bi-Bo-Bi, The Four Charltons, Robb Wilton, Lucille Benstead, Lily Long, Frank Whitman.

SHEFFIELD EMPIRE (rehearsal, 1).—The Jovers, Hayda Wood and Dorothy

RAYMOND *NEW SHOW*

Court, Fred Karno presents "Will You Kiss Me?"

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Eileen and Marjorie, McKenna and Hale, Kiddy Kennedy, The Gladiators, Roxy La Rocca, Nolan and Holt, Frank Benson, Fred Rex and Company in "Three Knocks."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Ruth Budd, Three Neslos, Cissie Lupino, Rich Hayes, Garadini, Rosie Rays. (NOTE.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—The Femina Quartette, Cornella and Eddie, Lillian Barnes, Louis J. Seymour, Russell Carr, Jack and Evelyn, J. W. Rickaby.

SUNDERLAND EMPIRE (rehearsal, 1). —"Short and Sweet," including Ida Crispi and Uty Rowlands.

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(Artists are requested to bring band parts for full orchestra including horns, bassoon, harp and second piano parts).

SWANSEA EMPIRE (rehearsal, 2).—Kenna Brothers, Hector and Lolletta, Alfred Leonard, assisted by Adeline Valery, Fred Karno presents "French Beans," James Stewart.

VICTORIA PALACE. (rehearsal, 11.30).—Harry Green and Co., Tom Clare, Fortunello and Cirillino, Zellini, Mayne and Sheridan, Charles Sheriff, Syd Moorhouse, Dolly Victoria and Brother, Nellie Nora.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—De Busse, Les Latour, Billy Bennett.

STOLL TOUR.

(See Page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—George Henley, Iris and Phyllis, Alice Watts, Wilson Hallett, Maud Allan, Harry Marlow, Lolette and Lord.

BRIGHTON HIPPODROME (rehearsal, 12).—Dolly and Inez St. Vincent, Annie Rooney, Cicely Courtneidge, Douglas and Jones, Frank Powell, Pattman's Organ.

LEEDS HIPPODROME (rehearsal, 12). —Florence Yaymen, Harmony Four, Sinclaris and Dalva, Hetty King, Armstrong and Howarth, Oswald Bemand.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Reflections."

MANCHESTER PALACE (rehearsal, 11). —Kranton, May Henderson, Kirkby and Hudson, Ernie Mayne, Johnson Clark, Jack Pleasants, Doc Campbell.

NEWCASTLE HIPPODROME (rehearsal, 12).—Billy French, Culpitt, Victoria Carmen, Les Trombettas, Little Tich, May Sherrard, The Uniques.

PARIS ALHAMBRA.—Period commencing May 6, 1921.—Len Carrodus, Meriel, Rivers and Sullivan, Werds Bros., Roria's Dogs, Grock and Partner, Paul Vandy, Angel Bros., Luxor, Yost and Clady, See Hee Troupe.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Harry Gunn, Norton and Simmonds, A. C. Astor, Gabrielle Ray and Co., Edwin Lawrence, La Veen and Cross, and company as booked.

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Passing Show of 1921."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Edwards, Effie Mann, Claude Anderson, Tubby Turner, Winston's Water Lions.

SOUTHEND HIPPODROME (rehearsal, 12.30).—Agnes Croxton, Bert Errol and Co., St. Juste and Higgins, Emillion Bros., and company as booked.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—W. G. Watts, Daimler and Eadie, Ruth Astor, Geo. Lee, "Sawing Through a Woman," Josephine La Barte, Les Midini.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Young and Healthfield No. 1 Co. present "Joy Bells."

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Four Ways, Marie Gilroy and her Singing Pianist, The Cliftons, Sisters Cotterell, Dainty Iris, Leslie Curtis, Dorothy Runner, Billy Veney.

HAL BERT COMEDIAN.

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AUTHOR-COMPOSER.

Whose name is associated with such popular successes as:

"Why Didn't You Tell Me?"

"Where the Blue Eyed Marys Grow."

"There's a Little Bit of Devil (in Every Little Angel.)"

Ernie Mayne's "Teacher," &c. &c.

Can undertake commissions through the post (Deposit essential); or can meet clients (by appointment only) at:

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ASTON HIPPODROME (rehearsal, 12). —Rameses, Mervan Sisters, Three Scamps, Jess and Tony, Frank Victor.

ATTERCLIFFE PALACE (rehearsal 1). —White and Pike, Sinclair's Three Diamonds, Ronald and Kinnisburgh, Harry and Hild Barton, Fred Esdale, Stacey and Devon.

AYR PAVILION THEATRE (rehearsal, 1).—"Seven Days' Leave."

BATH PALACE.—Violet Black and Co., Joe and Betty Binns, Alcide Capitaine, Albert Darnley, Junr., Dorothy McBlain, Recco.

CHELTENHAM COLISEUM. — Wright and Hartley, Violet Grey, Stamford and Allen, The Mezzettis, Billy Rogers, Martin Henderson.

COVENTRY HIPPODROME (rehearsal, 1).—Five Jocks, W. E. Ritchie, Terry Twins, Laurie Devine, Mark Coney, The Avolos.

DUNDEE KING'S THEATRE (rehearsal, 12).—Revue, "Beauties."

KINGSTON EMPIRE (rehearsal, 12.30). —Taylor Platt's Co. present "The Voice from the Minaret."

LONDON, SHOREDITCH. — Johnson, Bert and Co., The Kasracs, Eva Elkin, Tom and Neil, The Decunas, Douglas and Banks, Dean and Roberts, The Bells.

MANSFIELD EMPIRE (rehearsal, 3).—Miller and Canning, Two Violets, The Two Canadians, Montague, Elsie Mason, Lalipe.

NORTHAMPTON NEW THEATRE (rehearsal, 12.—Linga Sing, Bert Symes, hearsal, 12).—Linga Singh, Bert Symes, Buff and Franklin, Esme Willard, Hengler Bros., Fred Keeton.

PENGE EMPIRE (rehearsal, 12).—Hal Jones and Co. in "Splinters."

PETERBOROUGH EMPIRE (rehearsal, 1).—"Tatters."

READING PALACE THEATRE. — Otorasan, Paul Freeman, Spessel Bros. and Mack, Spence and Jocelyn, Billy Camp, Lilian Gordon, Thornley Dodge.

WALHAM GREEN GRANVILLE (rehearsal, 12).—4 Mackwells, Jack Bartry, Lily Volker, Lester Newby, Reg Wentworth, Betty and Billy Bourne, Bonelli, Meegan Bros, Pathé.

WILLESDEN HIPPODROME.

There is a very entertaining programme at the Willesden Hippodrome this week. Molly Butler is a comedienne of a high standard, her dialect songs being extremely well given and heartily received. David Poole, the clever ventriloquist, introduces his well-known school scene, in which Johnny Green causes screams of laughter with his quaint sayings and interruptions. Doc Campbell is very popular in his comedy bicycle act, "Entanglements," and it is surprising the manner in which he manages to get "hitched up" with everything he comes in contact with, and the way in which he extricates himself. Austin Rudd is always a favourite, and his comedy songs were greatly appreciated on Monday. Marie Kendall sings a couple of good comedy numbers in excellent fashion, and Field, with his golden harp, plays some fine selections on his favourite instrument in a masterly manner. Betancourt, the French-Cuban wonder, contributes a unique and interesting turn, and Seymour Hicks and Marie Blanche appear in the clever farce, "The Bridal Suite." Some wonderful pictures of animal life shown on the bioscope complete a first-rate entertainment.

The Dance Mad Fiddler.

FRANK

WHITMAN.

POPULAR, VERSATILE, ORIGINAL

EMPIRE, HACKNEY.

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BILLY LEONARD.

REHEARSING FOR NEW WEST END PRODUCTION AS PRINCIPAL COMEDIAN,

IN HIS GREAT SAILOR BURLESQUE.

This Week—EMPIRE, SHEPHERD'S BUSH.

AGENTS - - - - - - - REEVES & LAMPORT.

CECIL AND IAN

LAW

ROXY La ROCCA

WIZARD OF THE HARP.

WILL SOON APPEAR IN A NEW COMEDY SCENA.

JUNE MILLS

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No. 6.

NOW WE SHAN'T BE LONG!

AGENTS:—Don't miss this new "turn."

PRIEST & WALKER'S PRODUCTION

IN A "BAR" OF MUSIC.

NOODLES

THE

Next week: ROTHERHITHE HIPPODROME.

NOVELTY. NOVELTY.

JAMES DONATUS

AND ANOTHER PRESENT AN ORIGINAL PHANTASY

AN OLD ACTOR'S DREAM

OWN SCENE. TIME 15 MINUTES.

WANTED. WANTED. WANTED.

MAY 2nd AND ONWARD.

This Week, Hippo., Peterborough

WIRE. WIRE. WIRE.

PAUL MAY

WITT AND STEVENS

This Week

HOLBORN EMPIRE

— After only —

One Week's Absence.

New Numbers by BUTLER and DE LEEUW.

NO VACANCIES.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

REVISE THE ENTERTAINMENT TAX.

C.E.A.'S TIMELY EFFORT.

WE are informed that a deputation representing the Cinematograph Exhibitors' Association will shortly interview the Chancellor of the Exchequer to ask for a revision of the Entertainment Tax. Exhibitors cheerfully submitted to this tax during the war, recognising its necessity. But it is the retention of this, and other imposts created during the unexampled national strain of the war, which is largely responsible for the present "tightness" of money among all classes, and for the resultant spirit of discord and dissension which is, unfortunately, prevalent. That the tax should survive to-day in exactly the same state as it was when first adopted, three and a half years ago, is paradoxically absurd. The intention of the Government when it was first imposed was surely to raise money for immediate national needs, not to render entertainment enterprise more hazardous than it was in pre-war days! And yet the result to-day approximates to that. With the effect on the theatres this article has nothing to do, although we understand that it would not be an exaggeration to describe them as being almost "taxed out of existence." But with regard to the cinemas the tax has undoubtedly been the chief cause of something like eight hundred having had to close their doors since it was first administered.

The time is surely ripe for the amendment of the tax. We read in our newspapers that prices are beginning to fall, and we know that they have done so in several directions—notably in the case of men's wearing apparel, generally. If there is to be any reduction in entertainment admission prices, it can only be after the tax has been revised upon terms more favourable to the proprietors and managers.

The Government, and, indeed, the whole nation, owes a great debt to the entertainment world for what it accomplished during the unexampled strain of the war, for it is not too much to say that the spirits and health of the people were kept near the normal by reason of a very large percentage of the public being able to turn from the darkened streets after the day's labour to some wholesome place of amusement. Therefore the public would be almost wholly in favour of the tax being revised.

TELLING STATISTICS.

Basing the number of cinemas open per year, since the tax became operative, at 4,500, and reckoning the average daily week-day attendance at 800, and the averge admission price at the modest sum of fivepence, we find that the corresponding tax on this would bring in a total yearly revenue of something like four and a half million pounds for the Exchequer, from the cinemas alone. This, if anything, is an under-estimate.

So that it can be fairly said that the "picture" exhibitors of this country have paid their "whack"!

The feeling among exhibitors we have talked to is that, failing abolition, the scale of the tax should be more appropriately adjusted to the prices of admission, the present method, it seems, entailing the charging of odd and inconvenient amounts. Others of our exhibiting friends assure us, on the other hand, that they would prefer the tax to be levied on the total receipts, instead of according to separate admission prices, while others, again, oppose this method, declaring it would result in too much official prying into business affairs.

But, whatever methods they favoured, one and all were most emphatic that the time had come when the tax should be reconsidered.

ROUND ABOUT FILMLAND.

Familiar Street Scenes on the Screen—Canine Stars in New Film—Broadwest Company in Scotland.

"The Right to Live."

Billingsgate Market, Epping Forest, and well-known street scenes are outstanding features of the British film, "The Right to Live," written and produced by A. E. Coleby. A strong sporting flavour runs through the story, and among the scenes are a trotting race—the Tradesmen's Handicap at Parsloe Park—and a big scene at Kempton Park. Phyllis Shannaw plays the heroine, and prominent in the cast are Miss Marguerite Hare and H. Nicholls-Bates, while the author will be seen in the leading character part of Bill Rivers.

Hamsun for the Films.

Knut Hamsun's "Growth of the Soil" (Gyldendal) is now being filmed in Norway, with leading Scandinavian Actors in the chief parts. Mr. Rydland, the manager of the Norwegian Theatre, is playing Isak, with Ragna Wettergren, as his wife. The work will be done in the wilds of Nordland, where the scene is laid in the book.

Ena Beaumont's Busy Week.

Miss Ena Beaumont has had a busy week. At the request of leading members of the Cinematograph Trade in Birmingham she has taken a brief holiday from studio work and paid a visit to the Midland capital, where she acted as one of the judges at the carnival in aid of the Midland Cinema Trade Benevolent Fund. A thorough sportswomen herself, she was delighted to be asked to kick-off at the ladies' charity football match on the ground of the Birmingham F.C. She has also visited the leading Birmingham cinemas, where audiences who have hitherto only seen her on the screen have been introduced to her in person.

Two Clever Dogs.

Lovers of animals will doubtless take the earliest opportunity of witnessing a new film which has just been completed by Mr. Geoffrey Malins. Stories which feature dogs have always been popular, and in Bob and Kiki, the producer of "Watching Eyes" has discovered a couple of canine stars who will prove very popular. Bob is a retriever and Kiki a cheeky little Pekinese. The story of the film opens up a new idea, for, although the human element is, of course, paramount, it is, we learn, the dog that tells the story. The film is in six parts and is something in the nature of an experiment.

Larry Semon in "The Bakery."

Vitagraph's announcement that Larry Semon's forthcoming comedy, which is now in the process of being filmed at the West Coast Studios, will be called "The Baker," would suggest that the famous comedian would resort to the time-worn expedient of throwing custard pies to get a laugh. Many of the scenes are laid in a bakery, and there are more than a thousand real pies, as well as other examples of the baker's art, which also make handy missiles, yet Larry will spring a surprise by not throwing a single one of them. Larry always has had the knack of doing the unexpected, and there will be several other surprises in "The Baker."

E. Story-Gofton

In consequence of Mr. Story-Gofton's success as Dr. Pess, in "The Other Person," he has been re-engaged by the Granger-Binger Filmfabrick, Haarlem, for Adolfo in their current picture, "Laughter and Tears," for Holland and Venice.

Broadwest Company in Scotland.

A Broadwest company of twenty artists, producers, camera men, and assistants left London recently for Arbroath, which they are making their headquarters during the filming of scenes for "Christie Johnstone." The story, the action of which is set in 1850, demands that all the players shall wear quaint, old-fashioned costumes. Stewart Rome plays the leading part, with Gertrude McCoy, Mercy Hatton, Clive Brook, and Adeline Hayden Coffin supporting. A full dress rehearsal was held at the studio prior to the journey, and an authority on the dress of the period carefully examined the way in which the actors and actresses had donned their costumes.

"Daniel Deronda."

A screen version of George Eliot's novel, "Daniel Deronda,' has just been completed by Master Films, Ltd., and it will be presented to the trade early next month, and ultimately released by Butcher's Film Service, Ltd. A part of the action of the story is laid in the Chelsea of Whistler, of Carlyle, Rosetti, and George Eliot herself, and these personages will make their appearance in the scenes taken in and about Cheyne Row, not as characters in the story, but as casual passers-by in the streets that once knew them.

Mr. W. C. Rowden, the producer, has taken the company to Venice for the Italian scenes, and here again he has endeavoured to show, not the Venice known to the tourist—the Grand Canal, the Bridge of Sighs, the Piazza of St. Mark—but the unknown Venice of Whistler's etchings, byways and corners of the "Bride of the Sea."

Gaumont Graphic.

The Gaumont Graphic has the first moving pictures of the Amphibian Tank, invented by a Frenchman, with the demonstration showing this interesting vehicle crossing a river.

"In His Grip."

Capt. Calvert is progressing with the new British Screencraft production, "In His Grip." He is due to leave London at the week-end for Glasgow, in the vicinity of which he will spend some days in getting local colour and atmosphere.

FORTHCOMING TRADE SHOWS.

LONDON.

The Outcast (Pathé), London Pavilion, 2.30, April 27.
Imperia (Serial) (Gaumont), West End, 11, April 27.
Our Mutual Friend (General), New Gallery, 11, April 27.
Leaves from My Life (Fred White), Palace, 11, April 27.
The Sentimentalists (L.I.F.T.), Shaftesbury Pavilion, 11.15, April 27.
The Vital Spark (Hayward), Shaftesbury Pavilion, 11.15, April 28.
Christie Comedies (Gaumont), West End, 11, May 4.

BIRMINGHAM.

The Fortunes of Christina McNab (Gaumont), Futurist, 11, April 27.
The Sentimentalists (L.I.F.T.), Scala, 11, April 28.
Madonnas and Men (Gaumont), Scala, 11, May 2.

BELFAST.

Women Men Love (Gaumont), Own Theatre, 11, May 4.

BRISTOL.

Velvet Fingers (Pathé), Queen's Cinema, 11, April 27.

CARDIFF.

The Old Country (Phillips), Cinema Ex., 2.30, April 27.
The Ship (L.I.F.T.), Cinema Ex., 3, April 27.
Tony America (West. Imp.), Own Theatre, April 28 and 29.
Women Men Love (Gaumont), Cinema Ex., 3, May 3.

DUBLIN.

The Cheater Reformed (Fox), Carlton, 11.30, April 27.
Women Men Love (Gaumont), Own Theatre, 11.30, May 3.

GLASGOW.

The Outcast (Pathé), Cranston's P.H., 11, April 27.
Madonnas and Men (Gaumont), 11 and 2.30, April 27.
Her Husband's Friend (F.-Lasky), Cinema House, 11, April 27.
The Grip (L.I.F.T.), Salon, 11 and 3, April 27.
The Outcast (Pathé), Own Theatre, 11 and 3, April 28.
Imperia (Gaumont), Own Theatre, 11 and 2.30, May 3 and 4.

LEEDS.

Forbidden Fruit (F.-Lasky), Cinema House, 10.40, April 27.
The Husband Hunter (Fox), Cinema Ex., 11.40, April 27.
The Torrent (F.B.O.), Cinema Ex., 10.30, April 28.
Madonnas and Men (Gaumont), Cinema Ex., 3.30, May 3.

LIVERPOOL.

Women Men Love (Gaumont), Scala, 11, April 27.
Women Men Love (Gaumont), Own Theatre, 2.30, April 27.
The Fugitive (Phillips), Cinema Ex., 11, April 27.

MANCHESTER.

The Outcast (Pathé), Own Theatre, 11 and 2.30, April 27.
Leaves from My Life (Fred. White), Cinema Ex., 2.30, April 27.
The Buried City (Kellino), Futurist, 11, April 27.
The Outcast (Pathé), Own Theatre, 11 and 2.30, April 28.
Bare Knuckles (Fox), Deansgate P.H., 11, April 28.
Imperia (Gaumont), Deansgate P.H., 11, Own Theatre, 2.30, May 3.

NEWCASTLE.

Stella (Butcher), Stoll P.T., 11.15, April 28.
Fortunes of Christina McNab (Gaumont), Own Theatre, 11 and 2, May 2 and 3.

NOTTINGHAM.

The Outcast (Pathé), Tivoli, 11, April 27.
Forbidden Fruit), F.-Lasky), Picture House, 11, April 27.
Fortunes of Christina McNab (Gaumont), Cinema Ex., 11, April 28.
Madonnas and Men (Gaumont), Lounge Theatre, 11, May 3.

SHEFFIELD.

The Fortunes of Christina McNab (Gaumont), Picture Palace, 11, April 27.
Beware of the Bride (Fox), Electra Palace, 11, April 27.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

SCOTTISH BRANCH.

At the last monthly meeting of the Scottish branch of the C.E.A., presided over by the president, Mr. Matthew Waddell, a report regarding the celebration of Warriors' Day in the Glasgow and West of Scotland cinemas was offered. This indicated that so far as the accounts were made up, the sum of £2,670 had been realised, and the chairman voiced the feelings of the meeting when he said that all must feel highly satisfied and gratified at such an excellent result.

An interchange of opinion took place regarding the sending out to cinemas of pamphlets of the Prime Minister's big speech on the mining strike crisis, with the request that same should be distributed among patrons, and that a slide should be thrown on the screen with the wording, "Read the Prime Minister's Statement of Your Case and Take a Free Pamphlet With You." Mr. James McBride (who raised this point) strongly deprecated the action taken by the Executive Committee of the C.E.A. in this connection. He pointed out that to ask cinema proprietors to put a slide on the screens with the remarks quoted—as a preliminary to offering this pamphlet for distribution—was quite without their province, and he urged that the Scottish branch of the C.E.A. had always deprecated taking sides in any dispute. "You can imagine the effect of this scheme carried out in a mining locality," also added Mr. McBride.

Several other speakers also expressed the opinion that this pamphlet should never have been sent out to the branches, and an interesting contribution to the discussion was made by Mr. J. J. Bennell. As far as he was concerned (said Mr. Bennell) he strongly disapproved of any such action. He had always contended that it would be wrong for cinema proprietors to take sides in any dispute, and they had to remember that many of the patrons of their halls were effected by such industrial disputes.

A frank and full interchange of opinion took place regarding the block booking question, upon which subject Mr. A. B. King, Mr. Ritson Bennell, Mr. J. J. Bennell, and others had some trenchant criticism to offer.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"THE GOLDEN TRAIL."

HUMAN DERELICT'S REHABILITATION.

Controllers ..... Renters, Ltd.
Star ..... Jane Novak
Type ..... Drama
Length ..... Five Parts

This is an interesting, but familiar story of the Yukon order. The hero, Dave Langton, owing to the treachery of a college mate, goes to the bad, but is saved from utter degradation by a chance meeting with Jim Sykes, a rough miner from Alaska, up in town to spend some of his hard-earned gains. This unsophisticated fellow looks like being "up against it," owing to falling among a gang of cut-throats, and it is due to the intervention of Dave Langton that he escapes with his life. This brings the two men into close comradeship, and Dave, returning with Jim to the mines, becomes a clean-living and healthy man again, strikes a "golden trail" both as regards the precious metal and a still more precious human in the person of Faro Kate—a "nugget" of rare worth—and finally gets his own back with the treacherous fellow who had been the cause of his temporary downfall. The acting is good all round, and the wild snow scenes admirable.

[See our Film Markings.]

* * *

"THE HUSBAND HUNTER."

THE WAY OF A CAPTIVATING MAID WITH A MAN.

Production ..... William Fox, Ltd.
Type ..... Comedy
Star ..... Eileen Percy
Length ..... Five Parts

A very bright comedy was screened for Messrs. Fox in "The Husband Hunter" at the London Pavilion recently. Based on the story by F. Scott Fitzgerald, "Myra Meets His Family," it deals with the adventures of Myra Hastings, a fascinating society girl of New York, who, having met and taken a liking to a young millionaire, Kent Whitley, sets her heart on marrying him. One of Myra's rejected admirers tells Kent that the girl is a renowned husband hunter, only bent on catching him for his money and position, and Kent determines to test her. He gets her to visit his family, and the peculiar behaviour of his "father" and "mother" fill the girl with dismay till by chance she overhears and finds that it is a plot, and that they are only actors engaged for the purpose. Myra then determines to turn the tables on Kent, and prevails upon him to be married by a minister-cousin of hers. Kent consents, and the "ceremony" is performed. Myra then leads him a dance, and drives away with the supposed minister, but Kent follows, and eventually all ends happily. The play depends greatly on the charming acting of Eileen Percy, and the brilliant sub-titles with which the story is interpolated. There is no doubt as to the success of this film when released.

* * *

"THE SECRET GIFT."

A HUMAN STORY, FINELY ACTED.

Production ..... Universal
Type ..... Comedy-drama
Stars .... Lee Kohlmar and Rudolph Christians
Length ..... 5 Reels
Distributors ..... F.B.O.

This is a very pleasing photo-play with a human story, sincerely and convincingly acted. There are no stunts or spectacular wonders, but at least one unforgetable character study and an atmosphere of peace and good will. Lee Kohlman gives a tender portrayal of an old Dutch watchmaker, while good work is done by every one of the well-chosen cast. The story opens with the landing in America of two Dutch boys, each very much in love with Bertha, a pretty fellow-passenger. The girl discovers that her aunt, unable to afford an operation, is slowly going blind, and although Jan secretly supplies the money, Bertha is wooed and won by his friend, Peter. Years later, Jan, the beloved of the Eastville denizens, watches joyfully the love affair of Peter's motherless daughter with Larry McTeague, a young assistant attorney. Peter, now influential and wealthy, desires Winifred's marriage with Sydney Ahlman for purely business reasons. Jan, however, persuades him to let the girl marry for love, but Ahlman, senior, insults Peter, who knocks him down. There is a cry of murder, and Jan takes the blame. After Jan's arrest, Ahlman makes a recovery, and in the finale we find the old friends happy with Peter's twin grandchildren.

* * *

"MARRIAGE OF WILLIAM ASHE."

FINELY-PRODUCED VERSION OF FAMOUS NOVEL.

Type ..... Drama
Star ..... May Allison
Length ..... 5 Reels
Distributors ..... Jury's

"The Marriage of William Ashe," from Mrs. Humphrey Ward's famous novel, is a perfectly presented film. The improbable nature of some of the incidents are more noticeable in the film version than in the novel, but so convincing is the acting, and so original and wonderful many of the scenes, that there is no doubt that this latest Jury subject will prove a big box office attraction. From an artistic standpoint, the Venetian scenes are most beautiful, no detail having been overlooked. The social function, in which the heroine appears as Lady Godiva, is another example of perfect producing, and throughout the photography is excellent.

[See our Film Markings.]

* * *

"A VOICE IN THE DARK."

MURDER WILL OUT.

Production ..... Goldwyn
Type ..... Drama
Star ..... Star Cast
Length ..... Five Reels

Goldwyn's newest picture lacks nothing in the way of strength or mystery. A murder story, as original as it is gripping, it keeps the identity of the assassin to the very end, and it is doubtful whether the most astute of amateur detectives will successfully name the guilty one. The acting leaves nothing to be desired, and there is the usual flawless Goldwyn photography. The story opens in the grounds of a sanatorium, where Adele, pretty and youthful, is prolonging her stay, in order to continue a love affair with a particularly notorious doctor. The girl's elder sister, knowing the man's real nature, remonstrates with him, and when he is mysteriously murdered, she is arrested on circumstantial evidence. The district attorney, her fiancée, is placed in a very unenviable position, and as there are at least two other possible culprits, complications ensue. Finally, through the aid of a blind patient, the one responsible is detected and forced to confess—a nurse belonging to the sanatorium, her story is a pitiful one—and the film closes with the Attorney's expressed opinion that no jury will convict her.

* * *

"THE FORTUNE OF CHRISTINA McNAB."

ADVENTURES OF A SCOTCH LASSIE IN SOCIETY.

Production ..... Westminster
Type ..... Comedy
Star ..... Nora Swinbourne
Length ..... Six Reels
Distributor ..... Gaumonts

A wholesome British comedy, delightfully acted, and flawlessly produced, "The Fortune of Christina McNab" reflects the greatest credit on all concerned in its making, and will doubtless be as enthusiastically received by the public as it was by the trade show audience. The cast, a particularly large one, enacted their respective parts admirably, but the laurels undoubtedly belongs to Nora Swinbourne, whose character study of the Scotch heroine is deserving of the highest praise. Around this character the entire story revolves, and whether as the prim young heiress of the opening reels, or the beautiful social success of the concluding ones, Miss Swinborne acts most convincingly. Another artist deserving of much praise is little Gena Ray, who is the most natural and charming screen baby we have seen The beautifully presented ball scene, and indeed the entire film, is finely photographed, while the atmosphere has been realistically caught. The natural humour of the original story is retained in this the screen version, and with a little judicious cutting Gaumonts' latest success will prove first-class entertainment.

* * *

"MADONNAS AND MEN."

REMARKABLE SPECTACULAR PRODUCTION.

Production ..... Jan
Type ..... Drama
Stars .. Edmund Lowe and Raye Dean
Length ..... Six Reels
Distributors ..... Gaumonts

Here is good strong, original film fare, lavishly produced, and full of the "punch" so essential to success. From the spectacularly presented Roman arena opening scene, right through the forceful modern period, and back to the ancient days, the story grips, and never loses its hold over the imagination. The photography is excellent, and the acting a succession of individual triumphs. Although the scenes pass from the Roman Coliseum and the throwing of the Christian Martyrs to the lions, to the Broadway Roof Garden revels, the film is surprisingly free from complications. There is a very strong climax, after which a flash-back to the Roman period, the death of the Emperor and the crowning of his successor, brings the film to a vivid finale.

[See our Film Markings.]

* * *

"HER HUSBAND'S FRIEND."

HOW TRUE LOVE CAME TO A WOMAN.

Production ..... Thos. Ince
Star ..... Enid Bennett
Type ..... Drama
Length ..... 4,400ft.
Distributors ..... Famous-Lasky

The vicissitudes of Judith Westover, the heroine of this story, enables Miss Enid Bennett to give a fine display of acting, and this clever artist endows the character with some typically human touches. Judith, when the story opens, is the wife of Billy Westover, a young and popular man about town. A divorce is arranged, and Princetown Hadley, a friend of Billy's, stands as bondman for Judith's alimony. Billy gets killed, and his business is ruined, Hadley being left to pay Judith's alimony, she being unaware of the obligation. Hadley meets Judith, and the couple fall in love, but a misunderstanding arises when he informs her that another woman has a claim on his money, and it is not till the almost tragic finish that they discover that one has been paying and the other receiving the said alimony. A strong cast supports the star, and some handsome interiors and pretty country scenes are screened as a background to the story.

[See our Film Markings.]

* * *

"TONY AMERICA."

SUNNY ITALY AMID NEW YORK SLUM SQUALOR.

Type ..... Drama
Star ..... Francis McDonald
Length ..... Five Reels
Distributors ..... Western Import

A notable feature of "Tony America" is the impersonation of the name-role by Francis McDonald. Tony is a happy-go-lucky Italian who comes to New York to make his fortune. He becomes a hawker of fruits, is inveigled into marrying the daughter of his landlady, and in a few years finds himself the possessor of an unfaithful wife and one adored little girl. For a time it looks as though the one person Tony loves will be taken from him, for the wife, desirous of a divorce, wins her case by lying and obtains the custody of the child. The grief-stricken father forces his way into the house, vanquishes his late wife's lover in a terrific fight, and makes a victorious departure with his little girl in his arms.

STOKE EXHIBITOR'S DEATH.

Mr. Alfred Hewson, manager of the Hippodrome, Stoke, and one of the most prominent members of the cinema trade in North Staffordshire, died at his residence in Stoke-road, Shelton, on Saturday morning, the 16th inst., after a short illness. He overtaxed his strength in connection with the arrangements for the big cinema carnival at Stoke on March 10, and shortly afterwards caught a chill, from the effects of which he never recovered. A few months ago he succeeded Mr. A. G. Granger as hon. treasurer of the North Staffordshire Branch of the C.E.A. Before taking over the management of Stoke Hippodrome he was manager of the Central Cinema, Hull.

"The Autumn of Pride."

Nora Swinburne has, we hear, been engaged to appear exclusively in "Westminster" films. Work will commence on the next one under the direction of Mr. W. P. Kellino, as soon as the industrial crisis has passed. The subject selected is "The Autumn of Pride."

Southend Watch Committee has refused to accede to an application on behalf of certain cinemas in the town that a seven-days' licence might be granted in lieu of six days as hitherto.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
April 21, 1922	Her Husband's Friend	F.P.L. Niblo	Drama	4000	9¼	D
May 8, 1922	Forbidden Fruit	F.P.S. De-Mille	Drama	8000	9¼	C D
May 22nd, 1922	The Marriage of William Ashe	Jury's-Metro.	Drama	5000	9	A B
Released	Pollyanna	Allied-Production	Comedy-Drama	5200	10	D
Not known	Edgar's Sunday Courtship	Goldwyn	Comedy	2000	9¼	D
Not known	The Voice in The Dark	Goldwyn	Melodr'ma	6000	9¼	C D
Not known	Whispering Devils	Haywards	Melodr'ma	5000	8¼	B
Not known	Madonnas and Men	Gaumont-American	Melodr'ma	6000	9¼	B
Not known	The Golden Trail	Renters-American	Melodr'ma	—	9	C B
Not known	Bare Knuckles	Fox	Melodr'ma	4000	8¼	C B
Not known	Watching Eyes	Regent-Frazer Malins	—	6000 1 rl. Epis.	9	A D
Not known	The Road of Ambition	Walturdaw-Sleznick	Melodr'ma	6000	9	B
Not known	Youth to Youth	General-Skandia	Comedy-Drama	5000	10	A D
Not known	Travelogue	General-Swedish Bio.	Scenic	500	8½	D
Not known	Seeds of Vengeance	Anchor-American	Drama	5000	8¼	B
Not known	The Perfect Woman	I.F.D.C.	F. Comedy	6000	9½	B
OPEN MARKET.						
April 21, 1921	Around The Town	Gaumont	—	—	8¼	D
Not known	Pathé Pictorial	—	—	—	9	D
Not known	Pathé Gazette	—	—	—	9	D

MUSICAL SUGGESTIONS.

For Film "Musical Suggestions" see page 8.

MR. FRED LEAK.
The Practical Manager.
At Liberty.
14 years experience in gas plant and generators. Electrician-Operator.
29, New-street, Chelmsford.

ARTICLES FOR SALE.

FILM FOR SALE, 7s. 6d. 1,000 feet. PHILLIPS, 14, Settle-road, Plaistow, E. 13.

ON THE ROAD.

PLAYS.

ABBOTT, E. R.—April 25, Emp., Taunton; May 2, Emp., Taunton.
ALLINGTON CHARSLEY OPERA.—April 25, Royalty, Barrow-in-Furness; May 2, Palace, Nelson.
APPLE BLOSSOMS. April 25, Emp., Peterborough.
BABY BUNTING (T. C. WRAY).—April 25, T.R., Bournemouth; May 2, Boro', Stratford.
BAYNTON SHAKESPEAREAN CO. (HENRY).—April 25, T.R., Rotherham; May 2, Court, Wigan.
BEHIND THE SCENES.—April 25, Tivoli, Hull; May 2, Lowestoft.
BELLE OF NEW YORK.—May 2, Falkirk.
BENSON SHAKESPEAREAN CO. (SIR FRANK).—April 25, H.M., Aberdeen; May 2, Grand, Wolverhampton.
BENTLEY (FREDERICK) CO.—April 25, Palladium, London; May 2, Grand, Hanley.
BETTER 'OLE.—April 25, Queen's Pk. Hip., Manchester.
BETTY.—April 25, P.H. West Kirby; 28, St. John's Th., Warwick; May 2, Palace, Newark.
BIFFY.—April 25, County, Reading.
BIRD OF PARADISE (BUTT).—April 25, G., Wolverhampton; May 2, Grand, Blackpool.
BLOOR AND PHILLIPS REP. CO.—April 25, Vic. Pal., Felixstowe; May 2, Shodfriar's, Boston.
BLUE LAGOON.—April 25, G., Hull; May 2, Hanley.
BROWN SUGAR.—April 25, G., Derby; May 2 W.G., New Brighton.
BROWN SUGAR.—April 25, Burton.
CARL ROSA OPERA CO.—April 25, O.H., Middlesbro'; May 2, O.H., Middlesbro'.
CARL ROSA OPERA CO. (N. Section).—April 25, Hanley; May 2, Hanley.
CARLTON WALLACE (REP.) CO.—April 25, T.R., Leicester; May 2, T.R., Leicester.
CHARLEY'S AUNT.—April 25, New, Cardiff; May 2, Royal, Exeter.
CHU CHIN CHOW (RED).—April 25, T.R., Manchester; May 2, T.R., Manchester.
CIRCUS QUEEN.—April 25, Emp., Preston; May 2, Rochdale.
COME OUT OF THE KITCHEN.—April 25, Regent, Lowestoft; May 2, O.H., Buxton.
CORENTZ AND HEATHER REP. CO.—April 25, T.R., Stratford, E.
COUNTRY GIRL (No. 1).—April 25 T.R., Exeter.
CRIMSON ALIBI.—April 25, T.R., Sheffield.
DADDY LONG-LEGS (MACDONALD AND YOUNG).—April 25, Lyc., Taunton (3), K.P., Weston-super-Mare (3); T.R., Worcester.
D'ALBERT REP. CO. (FRED.).—April 25, T.R., West Bromwich.
DOLLAR PRINCESS.—April 25, Lyceum, Edinburgh; May 2, Lyc., Sheffield.
DORAN (CHAS.) SHAKESPEAREAN CO.—April 25, T.R., Barry; May 2, Lyc., Newport.
D'OYLY CARTE OPERA CO.—April 25, Court, Liverpool; May 2, Court, Liverpool.
D'OYLY CARTE OPERA CO.—April 25, T.R., Bath; May 2, Grand P., Weston-super-Mare.
EAST LYNNE.—April 25, H.M., Carlisle.
FANNY'S FIRST PLAY (CHAS. MACDONA).—April 25, Playhouse, Dorking; May 2, Pier, Eastbourne.
FORBES-ROBERTSON, FRANK.—April 25, Grand, Croydon.
FRENCH LEAVE.—April 25, Alex., Hull; May 2, T.R., Plymouth.
FRENCH LEAVE (BLUE).—April 25, Norwich; May 2, Hanley.
FRENCH LEAVE (RED).—April 25, Burnley; May 2, Bolton.
FULFILLING OF THE LAW.—April 25, Hip., Birkenhead.
GARDEN OF ALLAH.—April 25, Emp., Cardiff; May 2, Emp., Cardiff.
GARROD (WALTER V.) REP. CO.—April 25, Hip., Dover.
GOING UP.—April 25, P's., Bradford; May 2, New, Cardiff.
GORDON HEATHER REP. CO.—April 25, Vic., West Stanley.
HATHAWAY BARON REP. CO.—April 25, Alex., Pontefract; May 2, Alex., Pontefract.
HIGH JINKS.—April 25, O.H., Scarborough.
HILL-MITCHELSON REP. CO.—April 25, Grand, West Hartlepool.
HINDLE WAKES.—April 25, Metro., Bootle; May 2, T.R., Barnsley.
HIS IGNORANT WIFE.—April 25, Hip., Mexboro'; May 2, T.R., Leeds.
HIS LITTLE WIDOWS.—April 25, T.R., Ipswich.
HOWITT REP. CO. (E. C.).—April 25, Alh., Leith; May 2, Met., Glasgow.
IRENE (BUTT).—April 25, T.R., Birmingham; May 2, Prince's, Bristol.
IRENE (MACDONALD AND YOUNG'S NORTH CO.).—April 25, K's., Hammersmith; May 2, New, Cambridge.
IRENE (MACDONALD AND YOUNG'S SOUTH CO.).—April 25, O.H., Kidderminster; May 2, Grand, Southampton.
JACKSON AND MEPHAM REP. CO.—April 25, Metropole, Glasgow.
JEFFERSONS, THE.—April 25, W.P., Brighton.
KIMBERLEY AND CLYDE REP.—April 25, T.R., Seaham Harbour; May 2, Grand, Lancaster.
KISS CALL.—April 25, P.O.W., Great Grimsby; May 2, Grand, West Hartlepool.
KITTY FROM KENSINGTON.—April 25, County, Bedford.
(K)NIGHT OF THE GARTER.—May 2, Hip., Bolton.
LADY SLAVEY.—April 25, Hip., Huddersfield; May 2, Dewsbury.
LAWRENCE (LEONARD) REP. CO.—April 25, Hip., Wednesbury; May 2, Palace, Redditch.
LEE (RUBY) and MAY (ERIC).—April 25, Mexboro'; May 2, Leeds.
LILAC DOMINO (MACDONALD AND YOUNG).—April 25, T.R., Guildford; May 2, O.H., Tunbridge Wells.
LITTLE DUTCH GIRL (BUTT).—April 25, T.R., Nottingham; May 2, Grand, Hull.
LODGE-PERCY REP. C.—April 25, King's, Oswestry.
LORD RICHARD IN THE PANTRY.—April 25, New, Oxford.
MAID OF THE MOUNTAINS (MACDONALD AND YOUNG'S NORTH CO.).—April 25, T.R., Lincoln; May 2, O.H., Cheltenham.
MAID OF THE MOUNTAINS (MACDONALD AND YOUNG'S SOUTH CO.).—April 25, T.R., Castleford; May 2, T.R., Windsor.
MAN FROM TORONTO.—April 25, Victoria Hall, Sunderland; May 2, O.H., Burton-on-Trent.
MAN WHO CAME BACK.—April 25, T.R., Brighton; May 2, New Pal., Westcliff.
MARY ROSE.—April 25, King's, Glasgow; May 2, Wimbledon T., S.W.
MARY ROSE.—April 25, Boro', Stratford.
MAUDE (WINIFRED) CO.—April 25, Pal., Stamford.
MOTHER SHOULD TELL.—April 25, Palace, Watford.
MR. PIM PASSES BY (DUDLEY STUART).—April 25, T.R., Worcester; May 2, Court, Warrington.
MY OLD DUTCH.—April 25, Perth Th., Perth; May 2, T.R., Stockport.
MYSTERY OF THE YELLOW ROOM.—April 25, O.H., Blackpool; May 2, O.H., Manchester.
MY SWEETHEART (ROSETTA HAWTREY'S CO.).—April 25, New, Boston (3); May 2, Shakespeare, Liverpool.
NAUGHTY WIFE (MACDONALD AND YOUNG).—April 25, T.R., Merthyr; May 2, Pal. Pier, Brighton.
NEILSON TERRY (PHYLLIS).—April 25, O.H., Leicester; May 2, Grand, Derby.
NEW BARMAID, THE.—April 25, Emp., Ashton-u.-Lyne; May 2, Royalty, Barrow.
NIGHT OUT, A.—April 25, T.R., Blackburn; May 2, T.R., Huddersfield.
NOTHING BUT THE TRUTH (MACDONALD AND YOUNG'S CO.).—April 25, Court, Warrington; May 2, T.R., Bath.
OH! BETSY.—April 25, Emp., Edmonton.
OH! JOY.—April 25, O.H., Scarborough.
OH! JULIE.—April 25, T.R., York.
O'MARA OPERA CO.—April 25, T.R., Halifax.
OSMOND (MRS. FRED) CO.—April 25, Emp., Grantham; May 2, King's, Gainsboro'.
OUR PEG (NORTH).—April 25, T.R., Rochdale; May 2, T.R., Blackburn.
OUR PEG (SOUTH).—April 25, O.H., Northampton; May 2, New, Oxford.
PADDY THE NEXT BEST THING (RED).—May 2, O.H., Torquay.
PADDY THE NEXT BEST THING (WHITE CO.).—April 25, T.R., Plymouth; May 2, R., Bournemouth.
PADDY THE NEXT BEST THING.—May 2, Hip., Keighley.
PAIR OF SIXES.—April 25, R., Windsor.
PARTNERS, THE.—April 25, W.P., Brighton.
PEEP BEHIND THE SCENES.—April 25, Hip., Chesterfield.
PEG O' MY HEART (MACDONALD AND YOUNG).—April 25, Lyc., Newport; May 2, Grand, Swansea.
PEG O' MY HEART (RALLAND AND CAMERON).—April 25, Ashton; May 2, Bordesley.
PERI, THE SLAVE OF LOVE.—April 25, Lyc., Sheffield; May 2, King's, Glasgow.
PETER PAN (MALONE).—April 25, P.O.W., Birmingham.
POTASH AND PERLMUTTER.—April 25, Shakes., Liverpool; May 2, Brixton, S.W.
PRETTY PEGGY (BLUE).—April 25, King's, Manchester; May 2, Q. Pk. Hip., Manchester.
PRIVATE SECRETARY.—April 25, Gaiety, Dublin; May 2, Grand, Hull.
PYGMALION (CHAS. MACDONA).—April 25, Playhouse, Dorking; May 2, Pier, Eastbourne.
QUAKER GIRL.—April 25, Pal., Redditch.
RAINOR REPERTOIRE (NORTH).—April 25, T.R., Leigh; May 2, H.M., Carlisle.
RIDDING OPERA CO. (JOHN).—April 25, Victoria Hall, Ripley; May 2, Hip., Hemsworth.
RIGHT TO STRIKE (A CO.).—April 25, Grand, Swansea; May 2, Prince's, Bradford.
ROMANCE.—April 25, New Q's., Manchester; May 2, Empire, Preston.
ROMANTIC AGE (H. V. NEILSON).—April 25, Palace, Westcliff.
"RUINED LADY."—May 2, Artillery, Woolwich.
SHELLEY (HERBERT) REP. CO.—April 25, Her Majesty's, Walsall; May 2, T.R., Leicester.
SHERLOCK HOLMES (LEO TROOD).—April 25, O.H., Cheltenham; May 2, O.H., Wakefield.
SHOP GIRL.—April 25, Prince's, Manchester; May 2, Prince's, Manchester.
SHOULD A HUSBAND FORGIVE?—April 25, Emp., Grantham; May 2, King's, Gainsboro'.
SIGN OF THE CROSS.—April 25, T.R., Bury; May 2, T.R., Rochdale.
SILVER KING.—April 25, O.H., Tunbridge Wells.
SONS OF THE SEA.—April 25, Emp., Croydon.
SOUTHERN MAID (GEO. EDWARDES).—April 25, Palace, Gloucester; May 2, T.R., Merthyr Tydfil.
SYBIL (GEO. EDWARDES).—April 25, Prince's, Bristol; May 2, R., Nottingham.
TARZAN OF THE APES.—April 25, Chatham; May 2, Grand, Croydon.
TERRY (FRED) AND NEILSON (JULIA) CO.—May 2, Pleasure Gardens, Folkestone.
THREE WEEKS (VINT).—April 25, T.R., Leeds; May 2, O.H., Northampton.
THREE WISE FOOLS (PLATT AND GWENN).—April 25, Art., Woolwich; May 2, Playhouse, Cardiff.
TICKLED TO DEATH.—April 25, Emp., Ebbw Vale; May 2, Metropole, Abertillery.
TIGER'S CUB (LEO TROOD).—April 25, O.H., Cheltenham; May 2, O.H., Wakefield.
TOM, DICK, AND HARRY.—April 25, Pavilion, Weymouth.
TOTO (ALEX. HUMPHREY'S).—April 25, T.R., Leamington (3); May 2, Surrey, London.
TWO LITTLE DRUMMER BOYS.—April 25, H.M., Carlisle.
VERY IDEA.—May 2, County, Shrewsbury.
VOICE FROM THE MINARET (MARIE LOHR).—April 25, Cambridge and Oxford; May 2, T.R., Birmingham.
VOICE FROM THE MINARET (PLATT AND GWENN).—April 25, Hip., Golders Green; May 2, Emp., Kingston.
WAGNER AND SKARDON'S REP. CO.—April 25, Emp., Ashton-u.-Lyne; May 2, Royalty, Barrow.
WEDDING BELLS (MACDONALD AND YOUNG).—April 25, Gaiety, Hastings; May 2, T.R., Brighton.
WEEK-END, A.—April 25, Eden T., Bishop Auckland; May 2, O.H., Blackpool.
WELFITT-GRAY REP. CO.—April 25, T.R., Bury St. Edmunds; May 2, County, Reading.
WRONG MR. WRIGHT.—April 25, Rep., Plymouth; May 2, O.H., Torquay.
YES! UNCLE (T. C. WRAY).—April 25, Grand, Belfast; May 2, Gaiety, Dublin.
YOUNG PERSON IN PINK.—April 25, Playhouse, Cardiff; May 2, T.R., York.

REVUES.

ALL ABOARD.—April 25, Pal., Aberdare; May 2, T.H., Pontypridd.
ALL SUNSHINE.—April 25, Alh., Stourbridge.
BAREBACKS.—April 25, Hulme Hip., Manchester.
BRAN PIE.—April 25, Grand, Birmingham; May 2, Empire, Leeds.
BUZZ ALONG.—May 2, Regent, Lowestoft.
BUZZ-BUZZ.—April 25, T.R., Bolton.
DINKIE DARLING.—April 25, Hip., Ipswich.
DON'T WORRY.—April 25, T.R., North Shields; May 2, Pal., Newcastle.
DREAM GIRL.—May 2, Hip., Rochdale.
DREAM STARS.—April 25, Pal., East Ham.
HEADS OR TAILS.—April 25, O.H., Dudley; May 2, New, Crewe.
HELLO, BLACKPOOL.—April 25, G., Brighton; May 2, Emp., Woolwich.
HELLO, CHARLIE.—April 25, Pal. Pier, Brighton.
HUSTLE.—April 25, Osborne, Manchester; May 2, Crown, Eccles.
I'M SURPRISED.—May 2, O.H., Scarboro'.
IT!—April 25, Royal Hip., Salford.
JACK IN THE BOX.—April 25, Hip., Stockport; May 2, Hip., Chesterfield.
JINGLES.—April 25, Emp., Islington.
JOLLITIES.—April 25, Palace, Camberwell.
JOY BELLS.—April 25, Swindon; May 2, Aldershot.
KEEP GUESSING.—April 25, T.R., Smethwick; May 2, T.R., Aston.
KINEMA KID.—May 2, Queen's, Farnworth, Bolton.
LADS OF THE VILLAGE.—April 25, Emp., Kingston; May 2, Jubilee H., Weymouth.
LOVELAND.—April 25, Hip., Southend.
MERRY NIGHTS.—April 25, Col., Ilkestone.
MIDNIGHT FROLICS.—April 25, Emp., Sheffield.
MILES OF SMILES.—April 25, Hip., Cannock.
MORE SPLASHES.—May 2, Empire, Ashton-u.-Lyne.
MOVIE MAID.—April 25, Hip., Rotherham; May 2, Pal., Lincoln.
MUMMING BIRDS.—April 25, Emp., Holborn; May 2, Empire, Kilburn.
NEXT, PLEASE.—April 25, Musketeers, Cupar, Fife, N.B.; May 2, Palace, Aberdeen, N.B.
NOTHING DOING.—April 25, Grand, Luton; May 2, Tivoli, Hull.
OH! I.—April 25, Col., Glasgow.
OH! HARRY.—April 25, Mar., Lowestoft; May 2 Bedford, London.
OH! LAUGH.—April 25, C., Portsmouth; May 2, Emp., Bristol.
PRETTY PEGGY (LEW LAKE).—April 25, Grand, Clapham; May 2, Shepherd's Bush.
SEE YOU LATER.—April 25, Hip., Bolton.
SHIP AHOY!—April 25, Hip., Bilston; May 2, Hip., Wednesbury.
SPANGLES.—April 25, Alh., Bradford; May 2, Palace, Hull.
SPLINTERS OF 1921.—April 25, Olym., Shoreditch; May 2, Emp., Penge.
STOP IT OFF.—April 25, Hip., Bury; May 2, Hip., Cannock.
STRAWBERRIES AND CREAM.—April 25, Emp., Penge.
SWEET FANNY ADAMS.—April 25, Emp., Porth.
TANGLES.—April 25, Crown, Eccles.
TOO MANY GIRLS.—April 25, Hip., Ilford.
TRIP TO PARIS.—April 25, Pav., Leicester.
WHAT A LIFE.—April 25, Palace, Durham; May 2, New, Washington.
WHAT A NIGHT.—April 25, T.R., Stockport.
WHAT NEXT?—April 25, Doncaster; May 2, Bedford.
WHIRLIGIG, THE.—April 25, Emp., Edinburgh; May 2, Hip., Derby.
WILL YOU KISS ME?—April 25, Pal., Euston.
1921 PASSING SHOW.—April 25, Hip., Sheffield; May 2, Hip., Sheffield.

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Millen, Miss Ruby
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Mizuno, Mr. Cartore
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Royce, Mr. Arthur
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Russell, Miss Bab
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Silvester's Circus
Silward, Mr. E.
Singer, Mr. B.
Smith, Mr. Sebastian
Skardon, Mr. C. H.
Slaughter, Miss Bessie
Smith, Mr. A. C.
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Somerset, Mr. & Mrs.
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Winter, Miss Jessie
Wood, Miss Daisy
Wood, Mrs. Hickory
Woodington, Miss Beatrice
Woodville, Mr. E.
Worth, Miss Constance
Wyndham, Mr. Albert
Yates, Miss Gretchen
Yelding, Mr. Ralph
Yorke, Mr. Percy
Yorke, Mr. Murray
Yule, Miss Rose

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Lennox Pawle—Wednesday, April 27.
E. W. Garden—Wednesday, April 27.
George Leyton—Thursday, April 28.
Gabrielle Ray—Thursday, April 28.
Sable Fern—Thursday, April 28.
Lily Paget—Thursday, April 28.
C. Morton York—Friday, April 29.
Marjorie Maude—Friday, April 29.
Ted Young—Friday, April 29.
Tom Costello—Saturday, April 30.
H. Nye Charp—Saturday, April 30.
May Palfrey—Sunday, May 1.
Edgar Romaine—Sunday, May 1.
Jessie Preston—Sunday, May 1.
J. P. Harrington—Sunday, May 1.
Maud Allan—Sunday, May 1.
Peggy Pryde—Monday, May 2.
Jerome K. Jerome—Monday, May 2.
Dion Clayton Calthrop—Monday, May 2.
Minnie Bayser—Monday, May 2.

THE MARSEILLES EXHIBITION.

The Marseilles Exposition, which will open in April, 1922, promises to be the largest and most important exposition ever held in Europe since the Paris, 1900.

The French Government, the State, and the City of Marseilles are taking great interest in this exposition, and are doing their utmost to make it a grand success. All the railroads and navigation companies in France are arranging excursions to bring visitors from all parts of France, North Africa, and Italy.

Marseilles is the second largest city in France and the most important port on the Mediterranean sea. It is only twenty-four hours' crossing from Algiers, Tunis, and North Africa. A good many visitors will come also from Italy, which is only a few hours' ride from Marseilles.

The exposition's gardens and buildings will be of a marvellous character. The main building will be the Grand Palais, where all the exhibits for exportation will be shown. The Palais d'Art, the Palais de Rabatau, and the Palais Michelet are notable among a number of others too numerous to mention.

The French Colonies will be exceptionally well represented, as the exposition besides being national will also be colonial. Algiers, Tunis, and Madagascar will have their exhibits with natives, products, and all merchandise appertaining to their city. Indo-China will erect one of the most remarkable buildings in the world, representing the famous Temple of Angkor. Their building and exhibit will cost millions of francs, and they are contemplating bringing over 5,000 natives.

The space for concessions will be located in the heart of the exposition, and there is no doubt that all the concessionnaires will do tremendous business.

JACK BRUNSWICK'S BENEFIT.

Memories of blackened "coons," tintinnabulating tambourines, the rattle of bones, the twang of the banjo, and the gay mirth of the "nigger" minstrel entertainment arose as we chatted with Jack Brunswick at the Victoria Hall, Ealing, on Wednesday. The occasion, however, was scarcely one to promote joy. Jack was one of the original Christy Minstrels, of Moore and Burgess fame, and has a record of public entertainment of over half-a-century. To-day, because—although well over the age limit—he answered the call of his country in the war, he is a broken man, suffering from wounds sustained on the fields of France. A grateful country has long ago reduced his "reward" to a pension of 12s. 6d. a week. He is in poor straits, and, hearing of this, a number of his former colleagues "on the boards" planned to "raise a little wind" for him.

Wednesday's show was fairly patronised, and as a result the long-time "nigger" comedian will be able to tide over hard times for just a little while longer. The programme was quite an excellent one. All the artists were "old pals" of Jack Brunswick; it was their tribute to his sacrifice.

From Shepherd's Bush Empire, by special permission, there came Mr. Bruce Green, the "dame" comedian; Mr. Frank Whitman, the dance-mad fiddler; Mr. Bromley Carter; and Southwood and Pink "Lady, from Hammersmith Palace; George Jackley; while others contributing to a big bill were Madame Saunders, at the piano; Mr. Reginald Browne, a good-voiced tenor; Miss Ethel Wyman, soprano; George Long; Miss Irene Bruce-Green; the Jennion Sisters, burlesque artists; George Irving; Lloyd and Lloyd, in a comedy act; Mr. Pat McCarthy, Irish humorist; the Bassos, in comedy creations; Moister's Mannikins; and, to wind up the programme, Jack Brunswick himself. Jack almost brought tears by his rendering of "Don't Kick a Man When He Is Down," a song he wrote both words and music of for his old friend, Fred Rivers, many years ago. As an encore he gave "Red Cross Heroes," the latest song-writing effort of the former minstrel.

The promoters of the performance were the secretary of the local branch of the Discharged Soldiers and Sailors' Association; Mr. E. J. Hawkins; Capt. Collen, secretary of the Ealing War Pensions Committee; and Mr. Frank Bass.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

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THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
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WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Billy Leonard, Mongadors, Anartos, Frank Maura, Syd Sydney, Frank and Vesta, Frederick Sylvester, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
"Pretty Peggy."

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Edis and Forbes, Katrino, Joseph Cheetham, Cecil Lyle, Nan Foster, Claude Gardner, Donaldson Weedon and Co., Bioscope.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Hiawatha and Minnehaha, Daisy Griff, Hunter and Bob, Sylvia, Gillie Potter, Fyne and Hurley, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Dennis Neilson-Terry, Paris Trio, Osborne and Perryer, Hanlon Bros., Peter Pariss, Nan Stuart, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Elliott Savonas, Graham and Cullen, Haydee's Marionettes, Duncan and Godfrey, Billy O'Connor, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Lake and Barrasford, Jock Mills, Rupert Ingalese, Wyn and Ivy, George Morton, Pasquali Bros., Bioscope.
(Matinées Monday and Tuesday.)

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
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NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment." The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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OXFORD.
Rehearsal at 12.
C. B. Cochran's Production, "The League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Golda Penville Quartette. Charley Meteor Trio. Fisher and Lea. Josephine Davis. Rastus and Banks. Dorane and Wood. Evelyn May and Sister. George Crowther. Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
Dan Rolyat. The Three Vincents. Lind. Billy and Doris Harley. Gwen Thomas. Barrie Seddon and Lady. Charles Mildare. Billy and Burke. The Two Cures. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Leslie Kyle to present "The Girl from Ciros."

WALTHAMSTOW PALACE.
Rehearsal at 1.
Tom Waters and Eddie Morris. Hartley Wonders. The Four Clovelly Girls. The Four Kids. Charlie Rich. Kitty Curtis. Frank Keith. Bioscope.

EUSTON.
Rehearsal at 12.
Noni and Partner. Gilday and Fox. The Four Wards. Dalmere's Circus. Belle Sylvia. Edwin Bayes. Bioscope, etc

SOUTH LONDON.
Rehearsal at 12.
The Five Wartons. John and Bertha Gleeson and Fred Houlihan Riley's Wonders. Griffiths and Carmen, Dick Henderson. Larkum Bros. May Starr. Douglas and Mona. Bioscope.

EAST HAM.
Rehearsal at 12.
Les Tumilets. Tatten Hall and Co. Haley's Juveniles. Romaine and Dainton. The Martelloni Sisters. Bobby Kerrigan Harry Emeric. Jean Alexander. Bioscope.

TOTTENHAM.
Rehearsal at 12.
A. D. Robbins. The Fayre Four. The Four Kids. Derry and Sloan. Le Dair Dorothy Storm. Alf. Jepson. Horace Hunter and Co. Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
J. B. Taylor to present "Dream Stars." Mazuz and Mazette. Jock McKay. Black and White. Ted Charter. Auna Hana. Frank and Elsie. Elsie Malvina. Bioscope

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Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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MARGIE

MOONBEAM — RIO GRANDE
TENNESSEE — SO-LONG OO-LONG
COME ON PAPA — DEAR OLD GEORGIA TOWN
SHE'S THE HEART OF DIXIELAND — I THOUGHT YOU LOVED ME

DOWN THE TRAIL

OLD PAL! WHY DON'T YOU ANSWER ME?
ISLE OF GOLDEN DREAMS — VENETIAN MOON
ITALIAN SKIES — OH! YOU PAREE
BEST LITTLE WORLD — UP IN MABEL'S ROOM

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